WHO IN THE WORLD

The Family Circle, From Top, Are
Jean Stapleton, Rob Reiner, Carroll
O'Connor and Sally Struthers, Stars
of TV's "All in the Family" and
Atlantic's Best-Selling Soundtrack.
Miss Stapleton and O'Connor Also
Are on Charts with Their "Those Were

HITS OF THE WEEK

SINGLES

THE 5TH DIMENSION, "TOGETHER LET'S FIND
LOVE" (Fifth Star, BMI). Pulled from
the guys and gals' current "Live!"
album, this number is somewhat
more heavily R&B flavored than their
most recent releases have been.
Smooth soul. Bell 170.

FREDA PAYNE, "THE ROAD WE DIDN'T TAKE"
(Gold Forever, BMI). Stunning song-
stress in a shimmering ballad for
all markets from her "Contact" al-
bum. Prospects? No way this won't
add to her string of hits. Invictus
9109 (Capitol).

ROBERTA FLACK, "WILL YOU LOVE ME TOMOR-
ROW" (Screen Gems-Columbia, BMI).
Ten years ago this copyright was
the first Gofer-King penned hit. Of-
recorded since, this is its most
mellow reading ever. Simply beau-
tiful. Atlantic 2851.

CARLA THOMAS, "YOU'VE GOT A CUSHION TO
FALL ON" (East/Memphis, BMI). The
Queen of Soul makes her first single
in much too long a time a very fine
one. Expert vocal back-up by the
Emotions. Quality sweet soul music.
Star 0113.

SEDAKA, "I'M A SONG (SING ME!" (Don Kirshner/
ATV, BMI). The title succinctly tells
the (New) Sedaka story. Song writ-
ing and singing of the highest order
with contemporary feel, verve and
flare of yore. Comeback plus. Go ape!
Kirsner 291 (RCA).

BARRY MANN, "WHEN YOU GET RIGHT DOWN TO
IT" (Screen Gems-Columbia, BMI).
Songwriter supreme has decided,
after years of letting others do it,
to sing his own songs to standard
status. Who did put the pomp, any-

ROBBIE RICHARDS, "Those Were
OF YOURS" (Impala, BMI).
Good为基础单
Gruin, (RTC).

ROBBIDOWNS, "I THINK SOMEBODY LOVES ME"
(Mannan/Powderhouse, BMI). Pop-
rockapop ophour by writer Tommy
Ingram has the sound of a top 40
hit in the Partridge Family style.
With spins, sales to follow. Care-
free, effortless. Roulette 7115.

ALBUMS

GEORGE HARRISON AND FRIENDS, "CONCERT
FOR BANGLA DESH." George Harrison, Bob
Dylan, Ravi Shankar, Ringo Starr, Leon Russell,
Eric Clapton, Billy Preston, Klaus Voorman
et al in incredible live concert. Three-record
set with proceeds to charity. Apple 3385.

THE ROLLING STONES, "HOT ROCKS 1964-
1971." A retrospective of the first seven
years. Includes 21 reasons why the Stones
have been called the world's greatest rock & roll band.
All the big ones, including "Brown Sugar" and

"JESUS CHRIST SUPERSTAR," ORIGINAL BROAD-
WAY CAST. The studio version of Webber and
Rice's religious rock opera was 1971's best
seller. Now a Broadway musical, this original
caster shapes up for 1972. One record this
time. The best of "Jesus Christ Superstar"?
Decca 1503.

BADFINGER, "STRAIGHT UP!" Group has re-
leased one single and one album in each of
the last three years. None have failed to finish
in the money. This year's single click, "Day
After Day," included here. Todd Rundgren pro-
duced six cuts, George Harrison the other
four. Apple 3387.

1971 YEAR END ISSUE
THANK YOU, RECORD WORLD, FOR NAMING US NUMBER ONE SINGLES INSTRUMENTAL GROUP OF THE YEAR.

THE NITE-LITERS

AND DON'T FORGET, ("WE'VE GOT TO) PULL TOGETHER." IT'S OUR NEW SINGLE #74-0591. (FROM THE SAME ALBUM THAT DELIVERED "K-JEE")

RCA Records and Tapes

LSP-4493, PBS-1798, PQE-1798, PK-1738
'All in Family' Album, Single Involves Entire Atlantic Family

By MIKE SIGMAN

NEW YORK—As everyone who has been exposed to any form of the American media recently knows, the "All in the Family" phenomenon is spreading rapidly, and television's number one show may soon be Record World's number one record.

Last week the Atlantic "All in the Family" album was certified gold and shot up to 10 with a bullet on the LP Chart, while the just-released theme song, "Those Were the Days," recorded on Atlantic by Carroll O'Connor and Jean Stapleton, reached 59 with a bullet in its second week on the singles chart.

However natural it may seem in retrospect, it wasn't always obvious that the unique qualities that have made "All in the Family" the most watched and talked about TV show in recent years could be successfully transferred to the recording medium. A series of interviews with some of the Atlantic personnel directly involved with this success revealed the interesting story behind it.

The first Atlantic staffer to get turned on to the possibilities of recording "All in the Family" was Shel Kagan, A&R producer and resident media scout. According to Kagan, "One night I was watching the show and I realized it would make a great album."

ASCAP To Pay Writers Co-Penning With BMers

NEW YORK — The Board of Directors of ASCAP, at a meeting on Tuesday, December 14, voted to allow its members to receive performance credit when collaborating on new compositions with writers now affiliated with BMI.

Grand Funk's 11/4 Mil Units

Grand Funk Railroad's "E Pluribus Funk" album has passed the 250,000 unit mark, and not $250,000 as previously reported here.

Two Retail Chains Slot 'Bangla Desh' Sales Specials

Two major retail chains have announced special plans for the selling of the "Concert of Bangla Desh" three-album set, and both hope their moves will encourage others to take similar action.

Byron Weiss, owner, and Bruce Bayer, buyer for the Record Center chain in Colorado announced that all proceeds from the albums and tapes sold in their stores will be donated to the Bangla Desh fund through UNICEF. The chain is comprised of 5 full-line retail stores and 6 Denver Dry Goods Stores with record departments, which Weiss leases. The album will be sold at the full list price of $12.98 ($14.98 for tapes).

Radio station KTJK-AM has also announced that it will provide public service time and other free air time to advertise the special campaign.

A different approach will be taken by the Record Bar chain, which includes 14 stores in the South and East. Owner Earle Bergman and buyer Pete Smolen jointly announced that they will be selling the album at cost plus a small handling charge, bringing the total cost to $10.50.

A campaign will be launched to encourage people to maintain the difference between this price and the list price to the Bangla Desh fund.

Dick Kline

Country, R&B 1971 Trends; Solo Artists, Esp. Women Big

By GREGG GELLER

NEW YORK—To the record industry the year 1971 was noteworthy for both its diversification of popular musical styles and the homogenization of markets in which those styles had appeal.

Year's end saw the full flowering of a phenomenon that had taken root early in 1971 with occasional pop hits by such established country artists as Lynn Anderson and Ray Price (Columbia), Sammi Smith (Mega), Jerry Reed (RCA) and, finally, Freddie Hart (Capitol).

This week alone the singles chart includes such country chart regulars as Charlie Pride (RCA), Jerry Lee Lewis (Mercury), Merle Haggard (Capitol) and Johnny Paycheck (Epic), with Nashville "underground"

Kline, Faraci Upped at Atlantic

NEW YORK—Henry Allen, Vice President of Promotion for Atlantic Records, announced last week the promotion of Dick Kline to National Pop Promotion Director, Atlantic, and of Vince Faraci to National Pop Promotion Director, Custom Labels.

Kline, who will be in charge of promotion for Atlantic, Atco, Cotillion and Asylum, for the past year has been assistant to Jerry Greenberg. Before that he was National Pop Promotion Manager for Cotillion Records.

He has been with Atlantic for the past five years. Faraci, who has been with the company for two and a half years, will be involved with all of Atlantic's Custom labels including Alston, Capricorn, Clean, Embryo, Flying Dutchman, Little David, Prophecy, Pelican, Rolling Stones and Win or Lose. Faraci was formerly head of Pop Promotion for Cotillion after serving as Regional Promotion man for Atlantic in the South West. Both men will report to Allen.
Lourie Appointed Assoc Dir, Mdsg For CBS Customs

NEW YORK — Ron Alexenburg, Vice President, Epic and Columbia Custom, Sales and Distribution, has announced the promotion of Charles Lourie to the position of Associate Director, Merchandising, Epic Columbia Custom Labels.

Lourie will be responsible to Alexenburg for the creation and development of overall merchandising and advertising support for Epic and Custom Label product. He will monitor the development of packaging, including cover, title and liner notes for all product including tape configurations as well as the development of all sales support material. He will work closely with Epic A&R producers and Columbia Custom Label executive personnel, providing overall marketing direction and co-ordinating release preparation and scheduling of product.

Prior to this promotion, Lourie, who joined Columbia in February, 1970 as Manager, Contemporary Artists Relations, was Merchandising Manager for Epic Columbia Custom Labels. He is a graduate of Boston's New England Conservatory and has a varied performing background that includes memberships in various jazz groups and symphony orchestras.

Joe Cocker On A&M

A story in last week's issue of Record World gave the implication that Joe Cocker recorded for A&M and has had three Gold LPs on the label.

Gene-Frank Form Experience Group: Weiss to Board

NEW YORK — Gene Frank and Saram Amerling have announced the formation of the "Experience Group, Ltd." a consortium of entertainment companies with subsidiaries active in music publishing, personal direction, recording, theatre and television production. Joining Weiser, Vice President and General Manager of Chappell & Co., Inc., music publishers, has been elected to the Board of Directors of Experience. Serving with him will be Earl Wythe, Professor of Television, Radio, Film and Drama, University of North Carolina and Mark N. Sumner, Director, United States Institute of Outdoor Drama.

Artist Roster

Artists already signed for management, publishing and record production are Montego Joe and The Seeds of Life, whose first single on the Lourie Label will be released in early 1972; The Cumbertans, Louisville, Kentucky-based act produced in conjunction with Lightnin' Chance at Music City Recorders, Nashville; Cross Town, Eau Claire, Wisc.-based group produced at Studio Five, Minneapolis; Shadows of Knight, a rock group; sculptor Sid Rane, who has just completed the film production of "Street Shoot-Out"; singer Mary Susan Locke, co-managed with Make Music Productions.

Chappell Duty

In addition, Experience has acquired the rights to over 200 copyrights which will be administered by Chappell & Co.

In the television field, Experience is presently producing five series of 13 shows of music, literature and comedy in association with Durfee TV Cable Co., with Videomation, Inc., handling the distribution. Other programs are now in the planning and treatment stage.

The Experience Group will also be involved in theatre production with UNG.

Negotiations are now underway for talent in all areas of the entertainment field.

Experience Group is headquartered in New York at 30 West 60th Street. Los Angeles representation will be handled by Harrick Entertainment Corp., 1900 Avenue of the Stars, Century City, Calif., with offices scheduled for opening in London shortly.

Bell Xmas Sales At Partridge High

NEW YORK — Gordon Bos-sin, Vice President of Album Sales and Merchandising for Bell Records, announced last week that the label is currently experiencing the biggest Christmas retail sales in its history.

"In particular," Bos-sin said, "The Partridge Family LP's are currently not only the biggest record items with retailers all over the country, they're literally one of the biggest gift selections of the holiday sea-son."

In the few weeks since its release, "The Partridge Family Christmas Card," has sold over one million units. In addition, the other three Partridge Family LP's (each of which has sold over one million units) have continued to move at an incredible pace.

60,000 Per Week

Typical is The Partridge Family "Sound Magazine" which is selling over 60,000 units per week.

Bos-sin reports that total unit sales on Partridge Family album product is now approaching the $5 million mark and is expected to far surpass Christmas Day.

Partridge Family display material is featured in retail stores all over the country and is credited with the unusually heavy traffic being enjoyed this year. Many of the larger record retailers have taken advantage of the sales phenomenon by making December "Partridge Family Month."

Jossey Merco VP, Comm'1 Development

Hollywood — Bhaskar Menon, President of Capitol Industries and its wholly-owned subsidiary, Merco Enterprises, announces the appointment of John Jossey as Merco’s Vice President, Commercial Development.

Jossey, who has most recently served as a sales and promotion VP for Capitol, will be responsible for planning Merco’s further expansion and_GRPiment in the areas of distribution, retailing and rack jobbing on a national basis.

He will headquartered in Holly-wood at the Tower and will report to Menon. All Merco operations will continue to be the responsibility of Executive VP Ed Khoury, who reports to Menon from the company’s headquarters in Beverly, Long Island.

Joe Cocker records for A&M and has had three Gold LPs on the label.
**NATRA Prez Shaw Black B'casting Chairman**

**CHICAGO —** Curtia Shaw, President of the National Association of Television and Radio Announcers (NATRA), was unanimously elected Chairman of the 10-member Board of Directors of the Association for Black Broadcating at an organizational meeting at the Regency Hunt House.

The Association for Black Broadcasting is an organization of owners, managers, department heads and other supervisory personnel who are concerned with the profile and projection of black radio. The Association will provide a forum for discussion and illumination of common problems.

Shaw, who is also Operations Manager of Booth Broadcasting’s WABQ Radio in Cleveland, said, "I am flattered by the position of Board Chairman because for the first time high level policymakers, both black and white, are unifying their ideas, experiences and resources for the purpose of bettering black radio. It is a matter of fact that the greatest number of owners and managers of black-oriented radio stations are white, and I want to clearly point out that the Association of Black Broadcasters is by definition of its membership areas an integrated group of concerned broadcasters."

In response to the question of Shaw’s relationship to NATRA, he replied, “For years the National Association of Television and Radio Announcers has concerned itself primarily with announcer-oriented problems. The Association for Black Broadcasting is concerned with managerial, operational and supervisory problems. I, of course, see a closely knit relationship between the two because the accomplishments of either will benefit black radio and as a result we all.”

Dr. William V. Banks, President and General Manager of WGPR in Detroit, was elected President of the Black Broadcasting Association.

**Augustin To UA A&R**

**HOLLYWOOD—** Gerhard Augustin has joined the Artists & Repertoire department of United Artists Records and will also be a member of UA’s Product Development Group.

Augustin served for two years as assistant to the Managing Director of the UA disc operation in Germany. Augustin was a pop disc jockey in Bremen in 1964 and hosted “The Beat Club,” one of the world’s longest running rock video shows. He has had a great deal of experience in the United States, working for KQED-TV in San Francisco, and was the recipient of a grant from Stanford University in mass communication.

**Active Year for SESAC**

- **Deane to Burlington-Felsted**
  - **NEW YORK —** Eddie V. Deane has been named professional manager of Burlington and Felsted Music, according to Mimi Trepel, manager of the two London Records-affiliated publishing firms. The move reflects a steady expansion of operations for the two companies during the past year.

  Deane’s seasoned background includes activity as a writer, producer and publisher’s representative. He has enjoyed successful past association with MGM, RCA and United Artists music publishing operations.

  In the months to come, Deane’s efforts will focus particularly on the development of multi-talents—people who can write, perform and produce all media.

  The initial Burlington thrust will center on Shawn Elliot, who, besides appearing in the current Boston company of “Jacques Brel Is Alive and Well and Living in Paris,” has written and performed a single released on London Records. “Child Is Father to the Man,” has also completed an album, “Tears for the Damned,” for release early in 1972.

  Deane will operate from the home base of Burlington-Felsted in New York.

**J. Geils Sign**

- **NEW YORK —** Dee Anthony of Bandana, a management company whose roster of talent includes Humble Pie, Emerson, Lake & Palmer, King Crimson, Joe Cocker and many others, announced last week the signing of Atlantic recording artists the J. Geils Band.

**Howling Good Time at Record World**

A veritable howl goes up as RCA Records’ Singing Dogs visit Record World. From left, the humans in the picture are Mitchell Field of Record World, Promotions Steve Kuhn, Record World’s Joe Fleischman and Mike Sigman and Nat LaPatin of RCA. The dogs, Nipper excluded, are responsible for the hit Christmas single, “Jingle Bells.”
"Make It Up As You Go Along":
Jac Holzman

Harris: What new directions has Elektra gone in musically in the past year or so? What are the new goals?
Holzman: Our goals are really no different from what they have been all these years. We're interested in achieving excellence of music and in making a profit simultaneously, something we've always been able to accomplish. As a result, we'll do anything that interests us as long as it's fun. Our only other goal is the recognition of the fiscal responsibilities we have to ourselves and to our artists.

With all the evolutions Elektra goes through, the fundamental principles which have guided us have not altered at all. Now, we have an opportunity through our new branch distribution system to maintain total creative control in the advertising and merchandising of our records. This means that we can now do what we were never able to do with independent distributors, and that is to have a responsive organism that fully cooperates at all levels with the marketing plan as laid out by our staff for each individual artist. One of the aspects of distributing through independently owned distributors is that it's easy to perceive. In several unique cases, we had independent distributors who functioned beautifully on our behalf. But more often than not, the independent distributor did not meet his responsibilities in terms of exposing new artists. He ran with whatever happened. And I can understand that, when it's in a glutted market that receives five to seven thousand albums a year, plus countless singles. The independent distributor is going to go only for those records from which he'll get the fastest reaction. One of the dangers of this is you lose new artists and that vital spark of creativity which has led them to bring their particular talents to the music business. In this important respect, I think that our ability to make use of a branch distribution system has brought more excitement and more competitive elements to the marketplace and has given new artists easier access to the ears of their audience.

I think that if there's one thing that marks Elektra as being particularly unique, it's the fact that we haven't moved in certain directions. We don't follow trends, and that's significant. While so many record companies are increasingly becoming no more than bankers and distributors of records—in much the same way that motion picture companies have become bankers and distributors of film product—we insist upon exercising creative control. The tendency these days at some record companies is to make production deals, give producers and artists money, and relinquish all creative control. That sort of thing doesn't require any intelligence. It requires only an adequate marketing organization. Where there is such a minimum of A&R judgment there is a maximum of crap table luck, and there's no opportunity for those companies to make a creative contribution. I think that an intelligent record company, one staffed by people concerned about and committed to the music and with marketing expertise, can really help an artist to achieve the goals that the artist has set out for himself. To abdicate control and then let an artist do whatever they wish in terms of making records is an abdication on the part of the record company of their creative role and ironically very often does a disservice to the artist himself. If an artist thinks he knows everything that is required, then he ought to start his own label and handle all those things himself.

Harris: What do you feel should be the extent of a record company's creative control?
Holzman: Part of the record company's creative function is to give artists some guidance. I'm not saying that we abnormally interfere with the artist's creativity, because we really don't, but we should be able to call the shots as to what things we think are in error, to go back and request re-mixes, or additional takes, to insure the proper balance of elements.

We only exercise our judgment and taste to assist the artist in the creation of the music. Then, we turn our creativity to do all of the things that record companies have traditionally done, in the design of album covers and graphic images, in the construction of effective marketing campaigns, and so forth. I think that the fact that we haven't succumbed to the temptation to relinquish our creative involvement, the fact that we still have staff producers demonstrates that we are reaching for music that is better than just recipients of things that are offered to us by managers and artists on audition tapes. What marks us is the fact that we generate and create music instead of simply finding it. I never want to see us lose that.

That's why we're not bandwagon jumpers. We don't sit around trying to suss out a trend and turn our energies into trying to duplicate that. We're not musical copycats. We have no grand plan of what we're trying to do, except on a day-to-day basis—to do the best that we can and to strive for those goals of quality that we've set out for ourselves. In the long run, in historical perspective, that is the trend of our operation.

Harris: How are changes in the music and its evolution reflected in Elektra's approach to merchandising?
Holzman: One of the things I've noticed about the music business in the 21 years that I've been involved in it is that it never gets simpler; it always gets more complicated. Dealing with these increasing complications requires a great deal of energy and thought. What you're really talking about are novel ways we can establish artists outside of the normal methodology which has been employed by virtually all cognizant record companies. The company-sponsored artist tour is something which we have undertaken, as have Warner Bros. and United Artists. As yet, we cannot assess all its effects. But it certainly is expensive. I have grave doubts about the impact of a performance, no matter how dynamite it is, when it's by an unknown entity for one night in one marketplace. Artists really need the opportunity to build an audience over a period of weeks.

I've always felt the secret in terms of making an artist happen is having a well laid-out marketing plan which is communicated thoroughly to all levels of the company who are involved either directly or tangentially to the merchandising of the music. This demands better than excellent communication—of coast to coast, department to department, individual to individual—and a maximum concentration of efforts with all elements pulling in the same direction. Once you have accomplished this crucial first part of your marketing task, the next step is to find a starting
(Continued on page 52)
When you've hit the '71 charts as often as we have you really don't have to shout about it.

You know we're there! *

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* Some Footnotes for '71 . . .

Record World 1971 Yearend Awards

Top Vocal Combination (Singles)
#1 The Partridge Family—#2 The 5th Dimension—#3 Dawn

Top Vocal Combination (Albums)—#1 The Partridge Family

Top Original Cast Album—#1 Godspell

BELL RECORDS

A Division of Columbia Pictures Industries, Inc.
TOP RECORD

1. **JOY TO THE WORLD** — *Three Dog Night* — Dunhill
2. **MY SWEET LORD** — George Harrison — Apple
3. **KNOCK THREE TIMES** — Maggie May — Bell
4. **MAGGIE MAY** — Rod Stewart — Mercury
5. **ONE LESS BELL TO ANSWER** — Fifth Dimension — Bell
6. **IT'S TOO LATE** — Carole King — Ode
7. **YO-YO** — Osmonds — MGM
8. **ONE BAD APPLE** — Osmonds — MGM
9. **MR. BIG STUFF** — Jean Knight — Stax
10. **SHE'S A LADY** — Tom Jones — Parrot
11. **INDIAN RESERVATION** — Raiders — Columbia
12. **TAKE ME HOME, COUNTRY ROADS** — John Denver — RCA
13. **WANT ADS** — Honey Cone — Hot Wax
14. **ROSE GARDEN** — Lynn Anderson — Columbia
15. **IT DON'T COME EASY** — Ringo Starr — Apple
16. **GO AWAY, LITTLE GIRL** — Donny Osmond — MGM

17. **SUPERSTAR** — Carpenters — A&M
18. **BROWN SUGAR** — Rolling Stones — Rolling Stones
19. **THEME FROM SHAFT** — Isaac Hayes — Enterprise
20. **FAMILY AFFAIR** — Sly & the Family Stone — Epic

TOP FEMALE VOCALIST

1. **ARETHA FRANKLIN** — Atlantic
2. **JANIS JOPLIN** — Columbia
3. **FREDA PAYNE** — Invictus
4. **LYNN ANDERSON** — Columbia
5. **CHER** — Kapp
6. **JOAN BAEZ** — Vanguard
7. **DIANA ROSS** — Motown
8. **BARBRA STREISAND** — Columbia
9. **MELANIE** — Neighborhood

TOP NEW MALE VOCALIST

1. **ROD STEWART** — Mercury
2. **DONNY OSMOND** — MGM
3. **CAT STEVENS** — A&M
4. **JERRY REED** — RCA
5. **JOHN DENVER** — RCA

TOP NEW FEMALE VOCALIST

1. **CAROLE KING** — Ode
2. **JEAN KNIGHT** — Stax
End Singles Award Winners

3. CARLY SIMON — Elektra
4. SAMMI SMITH — Mega
5. DENISE LASALLE — Westbound
6. HELEN REDDY — Capitol

TOP MALE VOCAL GROUP
1. THREE DOG NIGHT — Dunhill
2. JACKSON 5 — Motown
3. TEMPTATIONS — Gordy
4. BEE GEES — Atco
5. ROLLING STONES — Rolling Stones
6. BREAD — Elektra
7. GRASS ROOTS — Dunhill
8. RAIDERS — Columbia
9. CREEDENCE CLEARWATER REVIVAL — Fantasy
10. CHICAGO — Columbia

TOP FEMALE VOCAL GROUP
1. HONEY CONE — Hot Wax
2. SUPREMES — Motown

TOP NEW FEMALE VOCAL GROUP
1. FUZZ — Calla
2. DUSK — Bell

TOP VOCAL COMBINATION
1. PARTRIDGE FAMILY — Bell
2. FIFTH DIMENSION — Bell
3. DAWN — Bell
4. GLADYS KNIGHT & THE PIPS — Soul
5. SLY & FAMILY STONE — Epic

TOP NEW VOCAL COMBINATION
1. UNDISPUTED TRUTH — Gordy
2. OCEAN — Kama Sutra
3. EIGHTH DAY — Invictus
4. CORNELIUS BROS. & SISTER ROSE — U.A.

TOP DUO
1. CARPENTERS — A&M
2. IKE & TINA TURNER — U.A.
3. DELANEY & BONNIE — Atco

TOP NEW DUO
1. ROBERTA FLACK & DONNY HATHAWAY — Atlantic
2. BELLS — Polydor
3. BREWER & SHIPLEY — Kama Sutra

RECORD WORLD DECEMBER 25, 1971
UA Training Program Headed by Bratnober

United Artists Records has initiated a national sales training program, according to an announcement made last week by President Michael Stewart.

In addition, Stewart noted the appointment of Charles Bratnober to the position of National Director of Sales Training.

Stewart stated that U.D.C., the record label tape distribution arm of United Artists, is now a major factor in national marketing and sales, with a very special growth pattern emerging in recent months through the acquisition for national distribution of the Polydor family of labels including Deutsche Grammophon. The UA sales training program has been instituted to train and develop a national sales force and to insure that key management posts are filled from within the organization in the future.

Charles Bratnober, a veteran of three years in various major sales capacities for the UA label, and 12 years of similar experience with Capitol Records, has been selected to head the newly-formed operation. Bratnober's initial project is the development of a training manual spelling out the UA marketing and sales philosophies so that a uniformity and cohesiveness exist in each UDC branch from coast-to-coast, as well as in the national office.

Bratnober will shortly embark on an extensive cross-country inspection tour of UDC branches. He will be implementing basic national sales policies and employee motivations for personnel throughout the nation during this trip.

Bratnober will be situated at the United Artists Records headquarters in Hollywood, and will report to UA's Vice President for Marketing, Michael Lipton.

Cap Set 14 Jan. Albums

HOLLYWOOD—a 14-album release will herald the new year for Capitol Records and Island Records, which Capitol distributes. The release, set for January 17, includes Linda Ronstadt's third album, in part recorded "live" at Los Angeles Troubadour; Al Martino's "Summer of '42" album and the Persuasions' second for the label, "Street Corner Symphony." Ashton, Gardner, Dyke & Co. return with "What A Bloody Long Day It's Been;" Stu Phillips and The Hollyridge Strings recreate "The Hits of the 70's," and Leo Kottke's second for Capitol, "Greenhouse," is scheduled.

Red Simpson returns to Capitol with his album called "I'm A Truck," following his hit single of that name; and Rick Owens and Buddy Alan duet on "Too Old To Cut The Mustard." Debut albums for January include Sam Neely's "Long Road to Texas" and Formerly Fat Harry, a new group from England.

The Island label, distributed and marketed through Capitol, will release two debut albums: Mike Harrison and "Under Open Skies" by Luther Gruvner.

Col 'Sesame' LPs Pass Million Units

NEW YORK—Columbia's "Sesame Street" has passed the million-unit mark in all of its configurations.

There are four price configurations that range from 99¢ to $4.98 and run the gamut from the seven-inch packages containing die cuts of two letters that retail for 99¢ to the $4.98 "Sesame Street Carry About Sets" that include five board books and records packaged in a sturdy carrying case with a plastic handle.

The original "Sesame Street Carry About Set" sales figures now total over 350,000 units and the original "Sesame Street" LP has now passed the 310,000 unit mark.

The new Columbia Sesame Street release, "The Muppet Alphabet Album," which marks the first time that a major record company has introduced a quantity of tactile learning aids in addition to visual materials to accompany the audio product, has already sold 300,000.

Townsend to Speak At NARM


Townsend will speak on the topic "How To Stop the Corporation from Stifling People and Shrinking Profit." In making the announcement of Townsend's appearance, Jules Malanud, NARM Executive Director stated, "The topic and speech will be directly aimed at the convention theme, 'The Challenges of Change,' since the trend in the record business has been toward larger corporate structure through internal growth, and Townsend is one of the industry's 'challenges of change' unquestionably lies in proper functioning within corporate structures.

Townsend, successful businessman as well as an able writer and lecturer, took the tiny, unknown Avis Rent-A-Car Corporation, and made it into the nation's best-known No. 2. Before cashing in a formidable pile of self-made chips when Avis was sold to ITT in 1963, Townsend spent 16 years reviving losing businesses, turning losses into profits, and managing what had been considered unmanageable situations for such corporations as American Express, Dun and Bradstreet, and CRM (Communications Research Machines).

Townsend's speech will follow the keynote address on "The Challenges of Change" by Jerry Moss, President of A & M Records, a star chamber Presidential Panel will summarize the morning's program.

Riley Promo Head For Chess/Janus

NEW YORK—Al Riley has been named National Promotion Director for Chess Janus Records, label president Marvin Schlachter announced last week. Riley joined Janus Records as R & B Promotion Director in June of 1970 and became involved with Chess when the two labels merged a year later.

Riley spent six years with Liberty Records and its affiliate labels, leaving as National Promotion Director for Minit/Blue Note Solid State Records. He began as a clerk at Liberty and subsequently rose to sales manager in the greater New York area, branch promotion man, East Coast Regional Promotion Director for Blue Note Solid State Records and National Sales and Promotion Director for Minit Records.

"Al Riley has made a substantial contribution to the success Chess Janus has enjoyed on both the soul and pop charts. Under his direction, we will be able to give our artists even more of the concentrated promotion necessary to help establish them as major acts in the record market," Schlachter said.

Tom Jones Gets Key Boston Prom

BOSTON—Tom Jones'chart-racing "Live at Caesar's Palace" double LP package got a new boost of promotion this month in Boston, thanks to an outdoor billboard campaign, the brainchild of Len Gordon, branch manager, London Records New England, Inc.

Gordon, in a special deal worked out with the local reps of Rueben H. Donnelly Corp., purchased 14 of the billboards for the month of December.
We hope you're surrounded by people you love... We are.
1971 Record World Year

TOP ALBUM
1. JESUS CHRIST SUPERSTAR — Decca
2. TAPESTRY — Carole King — Ode
3. RAM — Paul & Linda McCartney — Apple
4. CARPENTERS — A&M
5. ABRAXAS — Santana — Columbia
6. PEARL — Janis Joplin — Columbia
7. ALL THINGS MUST PASS — George Harrison — Apple
9. STICKY FINGERS — Rolling Stones — Rolling Stones
10. EVERY PICTURE TELLS A STORY — Rod Stewart — Mercury
11. LOVE STORY — Soundtrack — Paramount
12. SHAFT — Isaac Hayes — Enterprise
13. PENDULUM — Creedence Clearwater Revival — Fantasy
14. IMAGINE — John Lennon — Apple
15. EVERY GOOD BOY DESERVES FAVOUR — Moody Blues — Threshold
16. JOHN LENNON — Plastic Ono Band — Apple
17. TUMBLEWEED CONNECTION — Elton John — Uni
18. WHO'S NEXT — Who — Decca
19. LOVE STORY — Andy Williams — Columbia
20. GOLDEN BISQUITS — Three Dog Night — Dunhill

TOP MALE VOCALIST
1. GEORGE HARRISON — Apple
2. JAMES TAYLOR — Warner Bros.
3. JOHN LENNON — Apple
4. ELTON JOHN — Uni
5. MARVIN GAYE — Tamla
6. ANDY WILLIAMS — Columbia
7. JIMI HENDRIX — Reprise

TOP FEMALE VOCALIST
1. JANIS JOPLIN — Columbia
2. ARETHA FRANKLIN — Atlantic
3. BARBRA STREISAND — Columbia
4. JOAN BAEZ — Vanguard
5. MELANIE — Neighborhood

TOP NEW FEMALE VOCALIST
1. CAROLE KING — Ode
2. CARLY SIMON — Elektra
3. HELEN REDDY — Capitol

TOP MALE VOCAL GROUP
1. SANTANA — Columbia
2. ROLLING STONES — Rolling Stones
3. GRAND FUNK RAILROAD — Capitol
4. CREEDENCE CLEARWATER REVIVAL — Fantasy
5. MOODY BLUES — Threshold
6. WHO — Decca
7. CHICAGO — Columbia
End Album Award Winners

TOP FEMALE VOCAL GROUP
1. SUPREMES — Motown
2. HONEY CONE — Hot Wax

TOP NEW FEMALE VOCAL GROUP
1. FUZZ — Calla
2. FANNY — Reprise

TOP DUO
1. CARPENTERS — A&M
2. IKE & TINA TURNER — U.A.
3. SONNY & CHER — Kapp

TOP NEW DUO
1. PAUL & LINDA McCARTNEY — Apple
2. BREWER & SHIPLEY — Kama Sutra

TOP VOCAL COMBINATION
1. PARTRIDGE FAMILY — Bell
2. SLY & THE FAMILY STONE — Epic
3. JEFFERSON AIRPLANE — Grunt
4. FIFTH DIMENSION — Bell

TOP NEW VOCAL COMBINATION
1. UNDISPUTED TRUTH — Gordy

TOP COMEDY ARTIST
1. LILY TOMLIN — Polydor
2. HUDSON & LANDRY — Dare

TOP JAZZ ARTIST
1. ISAAC HAYES — Enterprise

TOP ORIGINAL CAST
1. GODSPELL — Bell
2. NO NO NANETTE — Columbia

TOP TV SOUNDTRACK
1. ALL IN THE FAMILY — Atlantic

TOP MOTION PICTURE SOUNDTRACK
1. LOVE STORY — Paramount
2. SHAFT — Enterprise
3. FIDDLER ON THE ROOF — U.A.

SPECIAL ACHIEVEMENT AWARD
MARVIN GAYE — Tamla
THE RISING SUN—Kingston 41,000 (Bell)

GETTIN’ IS KINDA COOL NOW (Shelby, BMI)

FEEL IT (Shelby, BMI)

Far and away one of the most interesting r&b releases of this or any other year. Very easy going, ever so mellow slow rhythm effort. Kinda cool.

DONNIE ELBERT—All Platinum 2333

SWEET BABY (Motown, BMI)


JAMES PHELPS—Paramount 0136

CHECK YOURSELF (Sabarco, BMI)

MY LOVER’S PRAYER

This soul man had a hit some years back with “Love Is A 5-Letter Word.” This Gene Barge-penned r&b sureshot is his best since then.

BILLY PRESTON—A&M 1320

I WROTE A SIMPLE SONG (Irving, Web, BMI)

Billy has certainly paid some dues along the way to his current notoriety and his first single for the label seems to be a commentary of sorts on his pre-Bangla Deah days.

VOICES OF JOY—Paramount 0128

SOMEBODY’S KNOCKING (Kevlon, BMI)

WE ALL GOT TO HELP EACH OTHER

(Sunbeam/Leveland, BMI)

This one’s got that ultra-produced lush girl group sound that never fails to click r&b, then crossover top 40. Pretty soul sounds.

LERDY RANDOLPH—Spring 121 (Polydor)

(I HAVE FALLEN INTO THE TENDER TRAP

(Peach & Honey/Gacho Belinda, BMI)

Good to the Last thrift store song that never fails to click r&b, then crossover top 40. Pretty soul sounds.

THE END PRODUCT—Paramount 0131

TO HALVES AT A WHOLE (Eden, BMI)

SUNDAY DREAMING (Enterprise, BMI)

Nicely together r&b vocal group outing produced by Myrna March and Bert Kayes, who also arranged and conducted. Promising work.

MADELYN QUEBEC—Tangerine 1023 (ABC)

WILL I EVER GET BACK HOME (Tangerine, BMI)

Dramatically delivered r&b ballad by one soulstress with a world of talent. Ray Charles and Jimmy Holiday wrote it.

HARLEM RIVER DRIVE—Roulette 7116

IDLE HANDS (Part II) (Maleron, ASCAP)

Eddie Palmieri’s new Latin-soul ensemble is out with its first single, a power-packed workout chock full of chart potential. Check it out.

GEORGE MC CANNON III—Metromedia 234

OLD MESSIAH (Hudson Bay: Paul Neumann, BMI)

This guy’s a long-time favorite around the Hartford, Connecticut area who’s liable to break out nationally with this big ballad.

BRIMSTONE—Big Tree 129 (Ampex)

BE A BELIEVER (Famous, ASCAP)

STRAIGHT AHEAD (Famous, ASCAP)

Opening like Sandy Nelson’s “Teen Beat” this mover and shaker makes use of the Do Distillery rhythm and a Buddy Holly-style vocal to achieve tremendous commercial appeal.

PAGLIARO—Pye 65,000 (Bell)

LOVIN’ YOU AIN’T EASY (Lappapaj & Summeria, BMI)

SHE MOVES LIGHT (Lappapaj & Summeria, BMI)

Early Beatles sounding Anglo-pop always finds a hungry audience this side of the Atlantic. As such, this good one’s got a good chance. Fab and gear!

TEN YEARS AFTER—Columbia 45530

BABY WON’T LET ME ROCK ’N’ ROLL YOU

(Chysalis, ASCAP)

Alvin Lee and associates go ten years before and really kick out the jams. Pounding energy package. Goodness gracious, a great balls of fire!

BUDDY MILES—Mercury 73261

TAKE IT OFF HIM AND PUT IT ON ME

(Rame, BMI)

Buddy has long been noted for his fine, faithful renditions of the Otis Redding catalog. Choice programming for r&b and/or top 40.

DENNY DOHERTY—ABC 11318

TO CLAUDIA ON THURSDAY

(Mee Moo, BMI)

TUESDAY MORNING (Wingate, ASCAP)

From the Jimmie Haskell-produced “California 90’s” album, the Pips in a spirited pop-rocker. There’s a lot going on here, all of it for the good.

ROGER KELLAWAY—ABC 1321

REMEMBERING YOU (Tandem, BMI)

Composer Kellaway tickles the ivories to his closing theme for “All In The Family,” the hot tube property that’s equally as hot on wax as present.

PEACHES DANIEL—United Artists 50860

DAY IN COURT (part, BMI)

A CHANGE IS GONNA COME

(Kags, BMI)

Soulstress makes her label bow with an uptempo r&b ditty with a story to tell. Flip the Sam Cooke classic. Funky stuff.

VANITY FARE—DIM 70,029 (Bell)

THE BIG PARADE

(Don Kirshner, ATV, BMI)

NOWHERE TO GO (Dick James, BMI)

Group’s got a new Sedaka-Greenfield ditty that is alternately European and marching band in flavor. Delightful MOR programming.

L. J. WAITERS—Unity 2720

I’M SO LUCKY (Tepajo, BMI)

I’M A LONELY MAN (Lurhor, ASCAP)

Soul man really knows how to put across his song. Strong vocal performance builds subsides, then builds again to a stirring climax. So fine.

RIVKA RAZ—Buddah 272

WHEN MY MAN RETURNS

(Buddah, Hydov, ASCAP)

BOY OF EUCALYPTUS

(Buddah, Hydov, ASCAP)

From the hit Israeli “rock” musical “To Live and Love Another Winter,” a beautiful melody sung by a member of the original cast.

ANDY WILLIAMS—Columbia 45531

MUSIC FROM ACROSS THE WAY

(Intersex/Chappell, ASCAP)

THE LAST TIME I SAW HIM

(WB, ASCAP)

Andy’s version of this Carl Sigman-James Last tune has already been a big hit in Japan. Knockout production makes side stand out.

BOBBY VINTON— Epic 10822

EVERY DAY OF MY LIFE

(Morgan Shelley, BMI)

YOU CAN DO IT TO ME ANYTIME

(Town End, BMI)

When Bobby comes up with a good song, he never fails to turn it into a hit record. Bobby has come up with a good song! Jimmy Bowen produced.

FRANK MILLS—Sunflower 118 (MGM)

LOVE ME, LOVE ME LOVE

(North Country, BMI)

Cute pop ditty out of Canada sounds to be a likely top 40 item south of the border, down in the U.S.A. With spins, sales will follow.

NANCY SINATRA & LEE HAZELWOOD—RCA 0614

DOWN FROM DOVER

(Enterprise, BMI)

PARKS SUMMER (Lee Hazelwood/MB, ASCAP)

Duo switches labels and makes their first release a selection from the catalog of one of their new label’s biggest country stars, Dolly Parton.

THE NEWBEATS—Hickory 1600

RUN, BABY RUN

(Acuff Rose, BMI)

AMI I NOT MY BROTHER’S KEEPER

(House of Gold, BMI)

Label re-releases group smash recording from that golden year of 1965. Sounds as fresh and bouncy now as it did then. Traces of the Four Seasons sound.

LIZ DAMON’S ORIENT EXPRESS—

Anthem 51005 (UA)

LONELINESS REMEMBERS

(WHAT HAPPINESS FORGETS)

(Blue Seas Inc, ASCAP)

Easy listening outfut has uncovered a not so oft-recorded, very typical Bachara-Davis ditty. Snack dab in the MOR mode.

MIKE DOUGLAS—MGM K14337

FORK A LITTLE WHILE

(Spiffy, ASCAP)

HEAVEN EVERYDAY

(Jack & Bill, BMI)

Every housewife’s favorite daytime TV personality has come up with a Buddy Greco-Gladys Shelley tune that should be his biggest since “The Men In My Little Girl’s Life.”

HENRY MANCINI, HIS ORCHESTRA AND CHORUS

RCA 292

THEME FROM NICHOLAS AND ALEXANDRA

(Decca-Holland, ASCAP)

Flowing film score theme finds Maestro Mancini at the keyboard in a beautiful performance. Sure to garner MOR spins.

FERRANTE & TEICHER—United Artists 50869

EVEN LIGHT AND THE LIGHT BRIGADE

(Project 3 1412

MEL TAYLOR—Avance 36008 (UA)

DIAMONDS ARE FOREVER

(Unart, BMI)

Three versions of the instrumental theme from the new Sean Connery-starring James Bond film, each with something special to offer. The Ferrante & Teicher disc is simple, pleasant; Enoch Light’s version is dramatic, booming; and the Mel Taylor rendition, as produced by the Ventures, is eerie, space-age sound.
Happy Xmas (war is over), Love, John & Yoko.
VERY YOUNG AND EARLY SONGS

CAT STEVENS—
Deram DES 10001 (London).

Deram has cannily put a number of Cat Stevens songs never previously available in the states into a package. This is not the best of the Stevens crop of tunes, but neither is it merely a curiously for Stevens fans. The 10 ditties can stand on their own and attract attention.

WOMEN'S LOVE RIGHTS
LAURA LEE—Hot Wax H A 708 (Ruddah). "Women's Love Rights" put Laura Lee on the chart map, and now she follows with "Love and Liberty." Both songs are included in this album, which has a not-so-subtle theme of the difficulties of love in this age when man's relationship to woman is changing so radically. A comer.

MUSIC OF EL TOPO
SHADES OF JOY—Douglas 6 (Columbia).

Technically this is not a soundtrack album, it being interpretations of the Alexander Jodorowsky score for the Alexander Jodorowsky film starring the man's relation to woman is changing so radically. A comer.

R. E. O. SPEEDWAGON
Epic E 8089.

Tom Weerman, who gets "special thanks" on the liner notes here, calls the music R. E. O. Speedwagon makes "grit-rock." That means hard and heavy with subtleties deleted. All tunes are originals and that includes "Sophisticated Lady," whom Duke Ellington wouldn't know well.

LARRY McNEELY
Capitol ST 854.

Larry McNeely tries it a little heavier than he has on the Glen Campbell TV or on his first album. He wrote most of the music and it is Bob Dylan influenced. Dylan's own "Down Along the Cove" is included just so everybody gets the point. Should be a single lurking here.

CRAB TUNES
NOTIGINS—Raccoon 8 (Warner Bros.).

Mononym Banana joins with fellow mononym Earthquake and fellow Youngblood Joe Bauer as well as Bill Mitchell and Kenny Gill for a deceptive album. It doesn't seem to be together at first listen, but it comes together. In Thelma Ritter's immortal words, like two taxis in Times Square.

CHACKSFIELD PLAYS BACHARACH
FRANK CHACKSFIELD—London SP 44158.

What the world needs now may not be another album in which a large and variegated orchestra plays the music of Burt Bacharach (sans the lyrics of Hal David), and yet there may be Chacksfield-Bacharach fans who have been hoping their two favorites would get together. The expected.

PAPA JOHN CREACH
Grant FTR 1003.

Papa John Creach is having a big fuss made over him by the Grunt people, who have given unapologetically of themselves for this album. In-front and behind-scenes Grunters like Grack Slick, Jack Casady, Mike Lipskine and Stan Monteiro back-up the spry violinist-bluesman.

RARE EARTH IN CONCERT
Rare Earth R 534 D.

Rare Earth have always been able to get a generous dollop of excitement into their grooves and here's even more since it's an in-person appearance. They do many of their hits anew and newie, "Hey, Brother," as well as rock standards like "What'd I Say." Nifty keen packaging.

NATURALLY JESSE HILL
Blue Thumb BTS 31 (Famous).

Wondering where Jesse Hill's been? No need to scratch your head anymore. Here he is on Blue Thumb, doing a mixture of the kind of thing he's always done and the kind of thing that goes down on Blue Thumb. Jesse is joined occasionally by friends on this slick crack of an album.

BRING OUT THE SUN
BARBARA MAURITZ, LAMB—
Warner Bros. WS 1952.

Barbara Mauritz with her unignorable voice has stepped out to front Lamb, and it could make the difference. She would seem to have charisma and certainly transforms group's music into something extra-dynamic. "Old Fashioned remedy" which is the first cut has the makings of a hit single.

THEME FROM SHAFT
THE VENTURES—United Artists UAS 5517.

This is one of those block-busting Ventures formula albums. They take recent hits and a few of their own new compositions and mix them all together. If anything slows the package down, it will be the presence on the market of too many Shaft-pegged product. Usual saltiness.

COMING OF AGE
FIVE MAN ELECTRICAL BAND—
Lionel LRS 1101 (MCM).

Five Man Electrical Band include the kind of delicacy on this album that might not be expected from the"signs." "Absolutely Right" makers, but there is also plenty of that tough music and thinking to appeal to the growing fanship. The album has that home-grown, home-made look, but doesn't need it.

RUBY JONES
Carton CRS 8011 (Ruddah).

Well, look out, Genya Ravan. Here's Ruby Jones, wailing like she means it with horns and guys behind her wailing like they also mean it. There has to be a single here that the Buddah wizards can break, giving the quintet their chance in the sunlight of buyer's love.
TOP FEMALE VOCALIST (Singles)
#1 Aretha Franklin (Atlantic)

TOP NEW DUO (Singles)
#1 Roberta Flack & Donny Hathaway (Atlantic)

TOP TV SOUND TRACK ALBUMS
#1 All In The Family (Atlantic)
Brewer - Shipley Promo

As part of the promotion for their new Kama Sutra album, "Shake Off The Demon," Brewer and Shipley came to New York and WPLJ-FM for a live radio concert which was broadcast Dec. 9 from A & R Studios. They are pictured here after the concert, from left: Joe Fields, national sales and merchandising, Buddah; Tom Shipley; Larry Harris, promotion, Buddah; John Zacherie, DJ, WPLJ-FM; Ann Sternberg, Music Director, WPLJ-FM; Andy Schwartz, promotion, Buddah; and Mike Brewer.

Brewer - Shipley Promo

Lee Trippett

As in previous years, Record Academy members participating in the general ballot will be limited in the number of fields in which they may nominate, and again have been reminded to base their selections solely upon artistic and technical excellence.

The nominations will be announced by the Record Academy on January 31, 1972, and will be followed by a second round of voting to select the winners. In this second round, the entire voting membership will be offered opportunities to vote in the craft categories as well.

The winners of the 14th Annual Grammy Awards will be revealed next March, many on the nationwide live Grammy Awards Telecast.

Brewer - Shipley Promo

Lee Trippett

Bell Ships
Legrand’s ‘Song’

NEW YORK — Irv Biegel, Vice President and General Manager of Bell Records, announced last week the immediate release and major promotion campaign on a single by Michel Legrand from his score for “Brian’s Song”.

The highest rated made-for-TV movie in history “Brian’s Song” received a 32.9 rating which reflected a 48% share of the audience or an estimated 41 million viewers. In addition, the rave reviews garnered by the single showing have caused considerable clamour to run the film in theatres. “Brian’s Song”’s movie house debut is slated for December 23rd at the Mike Todd Theatre in Chicago.

Legrand’s theme was singled out for mention in the reviews. The Los Angeles Times called it “more of a caress than musical punctuation” in a film of “delicate beauty”.

Martineau Heads
PTA’s Concerts

NEW YORK—Premier Talent Associates announced last week the appointment of Mike Martineau as head of the Concert Division. Martineau will be particularly active in the burgeoning college area.

Before rejoining Premier, Martineau headed the Concert Division of the American Program Bureau in Boston where he was involved with jazz personalities and with the Original American Touring Company.

The Demon,” new Emmy winners.

As single, releasing a substantial regional boost from each new opening. Gordon Bossin, Vice President of Album Sales and Merchandising, noted that will be followed the pattern set in New York of moving to a larger theatre by opening at the L. A. Ivar on Dec. 21. Other companies opened in November and are now playing to capacity audiences in London, England, Hamburg, Germany and Melbourne, Australia. “Godspell” bowed to a packed house on opening night at Boston’s Wilbur Theatre, December 11.

In addition to those companies already in production, “Godspell” will open in Chicago in January, Washington, D.C. in March, and San Francisco in April. The Paris company, currently in rehearsal, will open late this month and 1972 openings are planned for Italy and Belgium.

“Moving from off-Broadway to the status of an international hit is a success ‘Godspell’ richly deserves,” Bossin stated. “We are very proud to have our first show album offer such remarkable sales opportunities to our dealers.”
THE BEAUTY OF A BUTTERFLY, 
THE SWEETNESS OF A BEE.

HONEY CONE

INCLUDES
"STICK UP" & "WANT ADS"
AND THEIR NEXT MILLION SELLER
"ONE MONKEY DON'T STOP NO SHOW"

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Distributed by Buddah Records, A Subsidiary of Vertigo
Also on Ampex 8-Track and Cassette Stereo Tapes.

www.americanradiohistory.com AmericanRadioHistory.Com
The songs they write are as great as the way they perform them. It went right on KOL Seattle.

**T-Rex.** It is a monster in Seattle, exploding 25-19 KJR. It is now confirmed at KLLV San Jose and WIFE Indianapolis. New believer: KILT Houston. We say "look for the big heavyes to go soon."


Grand Funk Railroad. The edited single, "Foot Stompin' Music," is out and about. It is on many heavy stations as an LP cut and will be a smash.

Super class record of the week: "Brian's Song" - Michel LeGrand. Everyone who saw the great TV movie about Brian Piccolo and cried like a nut will get goose pimples when they hear this record. It will be a giant MOR and we believe top 40.

Sure shot: "Together Let's Find Love," the Fifth Dimension on Hell. It will be a giant R&B (and it is already exploding in Chicago) and it will be a giant top 40. We flipped over it.


Sleepers of the week: "Rock 'n Roll" - Detroit with Mitch Ryder Paramount label. It came right on CKLW Detroit at #27 and jumped 28-22 WKR. Sales in Detroit are over 14,000. It came on as a LP cut at WGST and other stations. We say "Hit."

Demographic sensation: "Another Puff" - Jerry Reeds on RCA. WIFE Indianapolis reports "big phone requests and surprisingly enough calls from teenagers outnumber those from adults. Apparently the anti-smoking campaign on TV and radio has really gotten the kids to relate to all this... and they really want their parents to quit smoking."...it exploded 30-16 KLIF Dallas who report, "it is an instant all-around demographic grabber and a sales smash!..."...also WPDI Jacksonville confirms that it is a smash. Tommy Wynette "Bedtime Story" on Epic. WGST Atlanta says it will be a smash. Right on WOKY and WPDI.

Apollo 100 on Mega. Exploded 25-16 WRKO, went right on KJZ, WHBQ, WOKY, WIXY, WPDI.

Robert John, KJZB Spokane says "Hit." On the chart: KJZ and WPDI. New stations: KAXC, WGST, KQV, WOKY.

Chilliwack on AAM. Went right on WRKO, WOKY, WPGC.

**NARAS Seeks Trustee Awards Nominees**

- Members of the Record Academy (NARAS) were solicited this past week by the national awards committee to make recommendations for special merit awards, known as Trustees Awards, distinctive in that they do not always fall within the framework of the regular Grammy Awards.

- In a special mailing, members were asked to recommend not only individuals but all achievements they felt had made "an outstanding contribution in the performing or technical fields during the past year or over a period of time," but also "outstanding classical compositions, extended jazz works or electronic compositions, important reissues or unusually comprehensive newly-recorded projects."

- Because such recommendations must attain a three-quarters vote of the National Board to receive a Grammy, the Academy has bestowed very few such high honors. Thus, NARAS members have been urged to use great discretion when submitting recommendations, and to accompany them with well-documented statements detailing the qualifications for their proposed awards.

- Deadline for receipt of members' recommendations is December 31. Shortly thereafter the awards committee will screen all entries and then pass them on to the National Trustees for their decisive votes.
OFFICE MEMO:

TO: Three Dog Night
FROM: Jay Lasker
DATE: December 20, 1971

How come, only #1?

[Signature]
London Records
College Program

By GARY K. COHEN

NEW YORK—In a move to solidify their relations with college broadcasters around the country, London Records in New York has begun a college program. The program, begun by London's Ray Caviano, includes servicing and communicating with college and commercial progressive stations around the country.

In a Record World interview, Caviano indicated that he was mainly interested in ultimately reaching the consumer—the album-buyer who is necessary for purchasing product. And he intends to use all available means for getting the consumer to buy his label's product—print and radio ads on all levels, including time buys of college radio stations. The label has been strong in the past—they had Cat Stevens, Ten Years After and the Stones, the former two at a time when not too many people were into them. And London's future is in the new black-oriented product, in addition to pop.

College Servicing

At present London services over 300 stations, with product for them going out at the same time as to the commercial stations. And, of course, with the stations London is not servicing, they maintain a policy of having a station call up and request an album they see mentioned elsewhere. (For example, London has a Stones Greatest Hits album that will be released the first of the year). Among Ray's projects are a tour of stations around the country—not just to see the station, but to meet the community, people, and to visit local merchants and try to determine what point-of-purchase merchandising is necessary for them. A key factor in doing this is communication—letters from stations are answered immediately, and the college stations get the same kind of equal treatment that commercial radio people get.

One of Caviano's possible goals is a rep program around the country. "First I want to see what colleges react first, and then fulfill their needs." He feels the regional rep system would improve communication between London Records and stations. He also sees college radio as more than just a marketplace to expose new records. "I am interested in the people who will have the responsibilities of tomorrow—the future. The building of tomorrow. Colleges are extremely easy and pleasant to deal with, and in dealing with them, you find an honesty that won't necessarily be gotten elsewhere."

According to Caviano, the involvement with college radio has already paid off. The single they pulled from the Savoy Brown album, "Tell Mama," did not reach very high on the trade charts, and yet on the college station charts, the record got many reports. He has already shown where sales from the album were directly attributable to college station airplay.

London Records joins the group of labels who have realized that servicing the entire college market is important. Their program should be most successful.

WMF-FM—MIDLE TNN. STATE
Middle Ten. State Uni.
Robert Muther
AERIE—John Denver—RM
AMERICAN PIE—Don McLean—WM
JONATHAN EDWARDS—Capricorn
LIV—Livingston Taylor—Capricorn
MADMAN ACROSS THE WATER—Fannie John—Uni
MUSIC—Carole King—Ode '70
OFF THE SHELF—Baldor & Rodney—Atlantic
SEIZE, SEEK, FIND—Berton & Cunico—Paramount

WMUC—UNIV. OF MARYLAND
College Park, Md.
Sheila Michaelson
FLOWERS OF EYV—Mountain—Windfall
GUilty—Burden & Witherspoon—MGM
IMAGINE MY SURPRISE—Dreams—Columbia
LAY IT ALL OUT—Barry Mann—New Design
LOW SPARK OF HIGH-HEELED BOYS—Traffic—Island
LOW-SPARK-AMMONIUM—Blue Thumb
MAMAMIA—John Moyal—Polydor
PAPA JOHN CRUCH—Grunt

WVL—LEHIGH UNIV.
Bethlehem, Pa.
Camaro
LIVING—Judy Collins—Elektra
SANCTUARY—Don—Warner Bros.
WITH A LITTLE HELP FROM MY FRIEND—Traffic—Island
STUCK LIKE SILVER—Morning—Fantasy
YEAR OF SUNDAE—Seals & Crofts—Warner Bros.

WSCB—STATE UNIV. COLLEGE
Buffalo, N.Y.
Clay Pasternack
AMERICAN PIE—Don McLean—UA
DADDY WHO?—Daddy Cool—Reprise
GATHER ME—Melvins—Neighborhood
HIGH & LOW—John Moyal—Polydor
PAPA JOHN CRUCH—Grunt

WPFC—FLA. PRESB. COLLEGE
St. Petersburg, Fla.
Buffy, Florida
A NOD IS AS GOOD AS A WINK—Faces—Reprise
HE FAMILY AND FRIENDS—Earl Scruggs—Columbia
PAPA JOHN CRUCH—Grunt
RIVER CITY STREET BANG—Enterprise
SHAKE OFF THE DEMON—Brewer & Shipley—Kama Sutra
SUNFIGHTER—Kantner & Sick—Grunt

WBCR—BROOKLYN COLLEGE
Brooklyn, N.Y.
Al McQuaid
WAB-KALAMON II—Blue Thumb
LEVEE BLUES—Poligro—Janus
PALE HUNTER—Reprise
R.E.D.—Speedwagen—Eric
ROSALIE SFRINKS—Polydor

WLUC—LOYOLA UNIV.
Chicago, Ill.
Judie Mullen
A NOD IS AS GOOD AS A WINK—Faces—Reprise
BLACK MOSES—Isaac Hayes—Enterprise
FLOWERS OF EVIL—Mountain—Windfall
PAPA JOHN CRUCH—Grunt
SUNFIGHTER—Kantner, Sick—Grunt
YEAR OF SUNDAE—Seals & Crofts—Warner Bros.

WMUH-FM—MUHLENBERG COLLEGE
Allentown, Pa.
Dave Frick
HIGH, LOW AND IN BETWEEN—Tender D. Zedd—Pappy
MORICJALI CHUR—Polydor
QUIET FIRE—Roberta Flack—Atlantic
SONG FOR AN UncERTAIN LADY—Randy Burns—ESP
STORIES—David Blue—Asylum

WMOT-FM—MIDDLE TNN. STATE
Middle Ten. State Uni.
Robert Muther
AERIE—John Denver—RM
AMERICAN PIE—Don McLean—UA
JONATHAN EDWARDS—Capricorn
LIV—Livingston Taylor—Capricorn
MADMAN ACROSS THE WATER—Fannie John—Uni
MUSIC—Carole King—Ode '70
OFF THE SHELF—Baldor & Rodney—Atlantic
SEIZE, SEEK, FIND—Berton & Cunico—Paramount

WMU—UNIV. OF VIRGINIA
Charlottesville, Va.
Geoff Alls
E PLURIBUS FUNK—Grand Funk Railroad
KILLER OF THE WINTER—Cooper—Warner Bros.
LAY IT ALL OUT—Barry Mann—New Design
LED ZEPPELIN—Atlantic
LOW SPARK OF HIGH-HEELED BOYS—Traffic—Island
LOW-SPARK-AMMONIUM—Blue Thumb
MAMAMIA—John Moyal—Polydor
PAPA JOHN CRUCH—Grunt

WIND—KALAMAZOO COLLEGE
Kalamazoo, Mich.
John Hampel
FAMILY ALBUM—Stonedrums—WB
INNEN MOUNTING FLAME—John McLaughlin—Columbia
JUST AN OLD FASHIONED LOVE SONG—Paul Williams—A&M
LIVING—Judy Collins—Elektra
MELBON—Sweatwater—Reprise
SUNFIGHTER—Slack & Kantner—Grunt

WSUA—STATE UNIV. COLLEGE
Albany, N.Y.
Eric Lonschein
A NOD IS AS GOOD AS A WINK—Faces—Reprise
BLACK MOSES—Isaac Hayes—Enterprise
FLOWERS OF EVIL—Mountain—Windfall
PAPA JOHN CRUCH—Grunt
SUNFIGHTER—Kantner, Sick—Grunt
YEAR OF SUNDAE—Seals & Crofts—Warner Bros.
All things come to those who wait.
Miles, Heep To Make Tour

CHICAGO — Two Mercury artists will undertake extensive tours of the U.S. and Canada in the new year, it was announced last week by Mercury Records in conjunction with American Talents International.

Buddy Miles and England's Uriah Heep, both with albums on the national charts, will join together along with Warner Bros.' Deep Purple in Hollywood, Florida January 13 to start a 17-day tour that will take them as far north as Montreal, into Los Angeles, ending up in Boise, Idaho January 31. Although Miles and Uriah Heep split up at that point, the English group continues touring until the end of February.

Highlights of the Uriah Heep tour include a stay at the Whiskey Au Go-Go in Los Angeles starting February 1, five days in eastern Canada and several days in the South. In the meantime Heep has made personnel changes. The group's bassist Paul Newton and drummer In Clarke have left the group, the former for health reasons, the latter due to musical differences. Newton has been replaced by ex-Colosseum bassist Mark Clarke and Lee Kerslake, formerly a member of the National Head Band.

Rick Meets Rudy

When Toluca Lake wine and spirits purveyor Bob Newman heard that Rick Nelson's new Decca album, "Rudy the Fifth," was named after his special champagne, the enterprising Newman decided to take advantage of the natural tie-in. Result: an in-store display which is selling as many albums as bottles of bubbly.

AMRA Sets Royalty Policies

NEW YORK — Rosalie W. Miller, executive director of the American Mechanical Rights Association (AMRA) announced last week the direct distribution of foreign mechanical royalties to the publisher and writer members of AMRA.

As a result of a reciprocal agreement with GEMA, the West German performing and mechanical rights society, foreign mechanical income due the AMRA's members is now collected at the source by each local society in countries throughout the world, remitted to GEMA where statements are prepared for the individual publisher and writer and forwarded to AMRA for distribution to its members.

Identification of the works controlled by AMRA members (even those where lyrics have been translated into a foreign language) is achieved through the close cooperation of affiliated societies around the world.

Mrs. Miller explained that this unique service, which is available to each AMRA affiliated publisher and writer at no additional collection fee, will now enable members to realize as much as 35% higher income. In addition, he will receive his foreign mechanical royalties six months to a year sooner than he might otherwise have received it.

Goldiggers Pacted by RCA

NEW YORK—RCA Records has announced the signing of an exclusive recording contract with the Goldiggers, nine singing and dancing beauties who became nationally known first through appearances on the Dean Martin television shows and subsequently on their own weekly network series on NBC-TV.

Announcement was made by Manny Kelle, Director of Popular Music for RCA Records, who said the group's first album, titled "The Goldiggers," has just been released to coincide with their current engagement at New York's Copacabana.

Members of the group include Jimmy Cannon, Janice Whitey, Lee Crawford, Tanya Della Fave, Liz Kelly, Susan Lund, Francie Mondereall, Nancy Reichert and Jackie Chidsey.

The Goldiggers' album was produced by Lee Hale, chief director of the Dean Martin Show.

Poppy Announces '72 Releases

NEW YORK — Poppy Records' Harold Friedman has announced the completion of album projects slated for early 1972 release.

Coming from Poppy is the new Chris Smith & LP, produced by Michael Cusiana. The album was recorded at Albert Grossman's Woodstock studio.

Don Randi has completed his first album for Poppy. The LP was produced at Jack Clement's Nashville studio by Clement.

Linda Cohen, a young folk guitarist will introduce an innovative blend of electronic instrumentation and traditional folk guitar with her first Poppy album. All the electronic instruments used on this date were designed and built by Craig Anderton. Album was produced by Craig Anderton, Jefferson Cain and Charles Cohen.

Randi LP

Don Randi has recorded his new album live at his own club, The Naked Potato. Randi has just completed scoring Cliff Robertson's new feature, set for release by Columbia Pictures.

Under the new distributor program with UDC, Poppy released two previous albums during the fall of '71—Townes Van Zandt and Dick Gregory, both of which are receiving strong air play and good sales.

Taking Leave

Seattle Mayor Wes Uhlman greets MGM group the Four Leaves who were introduced to Seattle press and DJs at a reception held at the Edgewater Hotel. Japanese group who are touring with Mike Carl, President of MGM Records, while on a recent tour through Japan. The Four Leaves' first disc for the label is "Season of the Sun," shown, left to right: Mayor Wes Uhlman, the Four Leaves (Mabo, Ko), Taka, Toshi) and Mr. Takahashi, Japanese Vice Consul stationed in Seattle.

I Owe It All to My Mother, You and the IRS

From my mother I got the encouragement to begin. From you I got the encouragement to continue. And from the Internal Revenue I learned 'What Price Glory?'

Thanks, mom, for the encouragement. Thanks, everyone, for the support. And IRS, please don't take it, it's all I've got.

I'm freddie's new album, available at all trucks on Vankinri, part of the Nashville Group in Nashville, Tennessee.
This is where the rainbow ends.


MCA Records is Decca is Uni is Kapp. Shining for everyone to see.
**Omega–Alpha & TIC Set New Merger Terms**

- NEW YORK—The boards of Directors of Omega–Alpha, Inc., and Transcontinental Investing Corp. have agreed on modifications in terms for a proposed merger of Transcontinental Investing Corp. into Omega–Alpha, reveals James J. Lipton, Chairman of Omega–Alpha, and Robert K. Lifton, Chairman of TIC.

  Under the new terms, Omega–Alpha will exchange 1.45 of its common shares for each common share of TIC. Also, 6.76 common shares of Omega–Alpha will be exchanged for each share of TIC convertible preference stock. In total, the transaction will involve approximately 11,500,000 of Omega–Alpha common shares.

  Proxy material regarding the merger has been filed with the Securities and Exchange Commission and it is anticipated that meetings of stockholders of both companies will be held in January for a vote on the transaction. In addition to shareholder approval, the merger requires approval of certain lending institutions.

  Upon completion of the merger, Omega–Alpha will have assets of more than $350,000,000 shareholders’ equity of approximately $75,000,000 and annual sales of more than $300,000,000. Omega–Alpha plans to seek listing of its common stock on a national securities exchange after the merger.

**MCA Dividend**

- UNIVERSAL CITY, CALIF.—The Board of Directors of MCA, Inc. have declared a quarterly dividend of 15c per share on the MCA Inc. common stock outstanding, payable January 12, 1972, to stockholders of record December 28, 1971.

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**Season’s Greetings**

**PIP Records**

*& The Street Christians*

Our New Address:

1370 Avenue of the Americas, New York, N.Y. 10019

(212) 247-7088

"Bugs" Bower
Hal Charm
Eddie Levine

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**Ceils, Atlantic Execs Meet on Campaign**

Atlantic Records' J. Geils Band met with company execs last week to discuss national promotion and ad campaigns in full swing for their new album, "The Morning After." In the front row, from left, are shown band members Magic Dick, J. Geils, Mark Meyerson (Atlantic’s Coordinator of A & R) and Stephen Bladd. In the back, John Costa (of Atlantic’s publicity department), Danny Klein, Peter Wolf, Jerry Greenberg (Atlantic Senior Vice President and General Manager), Dick Kline (Promo Director), Fred Lewis (manager) and Seth Justman.

**Stan Kenton To Europe**

- HOLLYWOOD — Stan Kenton will take his Crusade for Jazz to Europe and England early in 1972.

  This will be the first visit in many years for the jazzmaster who helped change the face of America’s music during its most turbulent years.

**Finishing Touches**

Mama Cass Elliot is seen putting the finishing touches on her first RCA Records album. Scheduled for release in January, Cass’ album is being produced by Lew Merenstein.

**Rubinstein at 85**

Pianist Artur Rubinstein (left) and Conductor Eugene Ormandy (right) go over the score of Rachmaninoff’s Second Piano Concerto with RCA’s Red Seal Producer Max Wilcox. Rubinstein and the Philadelphia Orchestra under Ormandy recorded the concerto in one session. Two more sessions also resulted in a new recording of the Brahms Number 2. Rubinstein turns 85 next month.
Good as gold.


www.americanradiohistory.com AmericanRadioHistory.Com
Phil Kahl Heads Big 7

Morris Levy has announced the appointment of Phil Kahl, Vice President and General Professional Manager of the Big Seven Music Corp, publishing complex.

"I am most fortunate to have Phil Kahl with me. He's been active in both the publishing and record fields for many years and is very familiar with the Big Seven catalog through prior association."

Kahl's career goes back to the early 50's, where he served as Professional Manager of such music publishing firms as Red Evans Music, Joy Music and Walt Disney Music. After leaving Disney, Kahl became a partner with Morris Levy in Planetary Music and Patricia Music and also one of the original stockholders of Roulette Records.

Selling his interest in these companies, Kahl formed Diamond Records with his brother, Joe Kolsky, establishing at the same time two publishing companies with Wes Farrell.

In 1968, Diamond was sold to Edwin H. Morris, Inc., and both Kahl and Kolsky became associated with the new operation.


4 Gentlemen Of 'Verona"

Above, at the recording session for the ABC-Dushill cast album of Broadway's "Two Gentlemen of Verona," from left: lyricist John Guare; LP producer Lee Young; Tommy Motella (standing); of Chappell and Company's Contemporary Department; and composer Galt MacDermot. The album is out Dec. 20.

'Coming Together"

NEW YORK—Cy Coleman, President of Notable Music, has announced that exclusive Notable writers, Wally Harper and Paul Zakrzewski, are having great success with a trial run of their new contemporary opera, "Coming Together."

The show, which includes a cast of 17, called the Musical Theater Ensemble, includes 25 songs which make up the show. Show has no dialogue.

The show is now being presented at Riverside Church to producers for an off-Broadway production, and at a future date will be presented for album rights.

Directing the show is Paul Zakrzewski, and musical direction is by Wally Harper. Arthur Bartow produced.

Zakrzewski and Harper have had previous musical success with their off-Broadway show, "Sensations," and more recently, "Brother Dear," which was also presented by the Musical Theater Ensemble at Studio MM.

Record Plant Busy Cutting

NEW YORK—The Record Plant reports the following recording activity in the New York studios: Magnarr and Potter in for Epic, Sandy Linzer producing; Isaac Douglas in for Nashiero, Shannon Williams producing; Jack Adams engineering; Larry Marshall in for Jeff Barry Enterprises, Gil Slavin producing; Roy Cicala engineering; Liberelle in for Track, Vicki Wickham producing; Jack Adams engineering.

The East Coast studios also report that recording is underway on a commercial for Alpha Computer Services, Bob D'Oreleans producing, engineering.

On the jazz front, the studios are now mixing Frank Foster's LP for Mainstream, produced by Bob Shad, engineered by Carmine Rubino.

On the West Coast, the Los Angeles studios are now hosting Rudy Ramone in for Sea Island Productions; Eric Bruno in for Far Out Productions; Spencer Davis in for United Artists; Bob Hughes engineering; Pete McCabe in for Tumbleweed Productions; A soundtrack for RKO Movies, musical direction by Quincy Jones.

Goldstein Reporting

NEW YORK—Publicist Michael Goldstein has accepted a free-lance reporting position with WNBC News.

Midler Returns

NEW YORK—Bette Midler has returned triumphantly to Irving Haber's Upstairs at the Downstairs, the stage of which she has converted (through the deft festooning of Persian rugs and autographed pictures of Barbara Stanwyck) into the parlor of a small-town bordello as part of her never-ceasing and oft-reported search for sleaziness.

The woman, bra-less in her '40s drapery, is anything but sleazy in her choice and delivery of material. I reviewed her in the Oct. 16 issue of Record World and still feel the same way. She's an original and a powerhouse. Much of the material is the same this go-round, including her theme song, Buzzy Linhart's 'Friends," although I was not quite satisfied with the subtractions of a couple of my favorites (Joni Mitchell's twin beauties "For Free" and "River," which Midler could put on the map) for some new songs that didn't quite measure up.

Try-outs

I refer to a tune called "Mr. Freedom and I," which I didn't understand, and Billie Holiday's "Tell Me More," which Midler put over in spite of itself. She extended the last word—"enough"—for a breathtakingly poignant and sexy effect.

Of course, a performer has to try out new material and I appreciate that. It's merely that I missed a few I would have requested.

So, you can't please all the people all the time, but in Midler's case, you can come pretty close.

Incidentally, at the close of my last Midler review I wished her a fat recording contract. She's got it—with Atlantic and will be cutting her first sides shortly, before accompanying Johnny Carson to Las Vegas in the spring.

Dave Finkle

Carousel Now

Rocky Road

NEW YORK—Carousel Records will henceforth be known as Rocky Road Records, it was announced last week by Dick Broder, General Manager of the label. Rocky Road will continue to be distributed by Bell Records and will also be available on Ampex stereo tapes.

The label's artist roster includes Climax, Sugar, Sweetgrass, Viva, Holly Sherwood, Al Wilson, and Bennie White. It is owned by Marc Gordon.
This year, along with making a lot of records, we set a few.

Cat Stevens
No. 3 - Top New Male Vocalist: Singles
No. 3 - Top New Male Vocalist: Albums
A&M Records

Carole King
No. 1 - Top New Female Vocalist: Albums
No. 2 - Top Year End Album Poll: Tapestry
No. 7 - Top Year End Singles Poll: It's Too Late
Ode Records

Carpenters
No. 1 - Top Duo: Singles
No. 1 - Top Duo: Albums
No. 18 - Top Year End Singles Poll: Superstar
A&M Records
Ham, Tara International Team on Projects

■ NEW YORK—Al Ham, President of Al Ham Productions, Inc., and Dick Broderick, founder of Tara International, announce that they will be working together on a number of international recording projects.

Ham is currently represented on the charts as producer and arranger of the Hillside Singers’ single, “I’ll Like to Teach the World to Sing.” The record has been released internationally and is now the title song of the group’s first album on Metromedia Records. Tara International has been involved in the development of the single.

Several weeks ago Ham returned from London where he produced four original songs with international singing star Adamo. They will be included in an English language album by the singer, with a label deal to be set by Ham for the U.S. and Canada. Ham will also represent Adamo’s publishing interests in the U.S. and Canada.

In the realm of international representation, Tara has taken on the Longines Symphonette account. The company handles foreign licensing deals for numerous labels, including Mega Records, Royal American Records, Golden Records and Ember Records. Broderick has just concluded a label deal for Canada’s Peter Thom. Thom is completing an album, which is being produced by Harry Palmer and Al Ham, and will be handled by the Philips organization in all countries of the world except the U.S. and Canada.

Tara is also coordinating the country music tour of the Far East which will be jointly sponsored by the CMA and the United Nations.

RIAA Holds Copyrights Seminar

More than 200 representatives of record companies and music publishers attended a two-day seminar on copyrights co-sponsored by the Recording Industry Association of America and the National Music Publishers Association at the Hotel Plaza, New York. Shown addressing the seminar is George D. Cary, Register of Copyrights. The seminar covered such topics as copyright registrations for music and recordings; renewals and assignments of copyrights; services provided by the Copyright Office; and recent international development, in the copyright area, including the International Treaty on Record Piracy signed in Geneva last October.

Randolph Disc

■ NEW YORK — Polydor has released Spring Records’ “The Tender Trap” by Leroy Randolph. The single marks the recording debut of Randolph, who has written several r&b hits. Randolph, Don Covay’s brother, will record and produce for Spring.

Charles Fox

New Freedom in Film Scoring

By DAVE FINKLE

■ NEW YORK — Charles Fox, the film scorer and songwriter, was at Record World recently discussing changes.

He noted that the ways the movie and record industries have shaped have forced him to adapt and quite happily. Having just completed the score for “Star Spangled Girl” (others include “Puffnstuff,” “Farbarenli,” “Making It!” and “Goodbye, Columbus”), he said that he now feels a new freedom in movies, “I’m so glad to be working in movies. For as long as I can remember, I wanted to write for the movies and now I’m doing it. I have always felt that in a movie the composer has complete control over what he wants the audience to hear, complete control over the elements.

Different Life

“There is a different life to each movie you do, especially in these days when film-making has become as realistic as possible. Each movie had different aims and each provides that particular moment in life that is distinctive. I try to write what is in my heart I know is best for that moment. I like the fact that I have complete freedom as long as what I do makes the film work.

The young film-makers are concerned enough that the trend toward the smaller and more personal movie is a good one. I don’t go along with the idea that Hollywood is dying. If production is off in general it’s because the studios are re-grouping and actually insuring a permanent Hollywood.”

Focusing Attention on Movies

Because Fox considers himself a film scorer more than a songwriter, he has been focusing his attention on his movie work, but recently he formed a production company with his frequent lyricist, Norman Gimbel, which is to be known as Fox-Gimbel Productions, and which will have as its first artist songstress Lori Lieberman.

WNCH Programming 10 Mahler Symphonies

■ NEW YORK — Polydor has announced that WNCH, local classical music outlet, will begin broadcasting the 10 Symphonies of Gustav Mahler in sequence as performed on Deutsche Grammophon by the Bavarian Radio Symphony under the baton of Rafael Kubelik. The series, which will begin February 2, 1972, marks the first time the works of Mahler have been presented in such depth on a regular basis.

The series will run every Wednesday evening at 9 p.m. to March 29, with the Symphonies, all conducted by Kubelik from his deluxe Deutsche Grammophon Mahler Symphonies performed in sequence. On February 2 Mahler’s “Songs of a Wayfarer,” featuring baritone Dietrich Fischer-Dieskau, will be presented in addition to the symphony No. 1. The new recording of the Mahler song-cycle featuring Fischer-Dieskau will be released by Deutsche Grammophon in January. On February 23 the Adagio to the Symphony No. 10 will be heard in addition to the regular performance of the Symphony No. 4.

Aretha ‘Gold’

■ NEW YORK — “Rock Steady,” Aretha Franklin’s hit single for Atlantic Records, has been certified by the RIAA as the singer’s 11th gold single, having sold 1,000,000 records nationally.

Record World December 25, 1971
Joy to the World · Three Dog Night

Thank you, Danny Hutton
Thank you, Chuck Negron
Thank you, Cory Wells
Thank you, Michael Allsup
Thank you, Jimmy Greenspoon
Thank you, Joe Schermie
Thank you, Floyd Sneed

1971
Single Record of the Year.
Male Vocal Group of the Year.
— BILLBOARD

1971
Single Record of the Year.
Vocal Group of the Year.
— CASH BOX

1971
Single Record of the Year.
Male Vocal Group of the Year.
— RECORD WORLD

[Not to mention: Number 2 Album Artists of the Year, BILLBOARD; Number 2 Pop Vocal Group (Albums) and Number 3 Album Group of 1971, CASH BOX]

PERSONAL MANAGEMENT REB FOSTER ASSOCIATES, INC. 211 South Beverly Drive · Beverly Hills, Cal. 90212 (213) 278-4822
Grateful Dead Live on WNEW

NEW YORK — The Grateful Dead recently made New York radio history as their December 5th Felt Forum concert was broadcast in stereo simulcast over WNEW-FM radio. While the evening with the Dead recalled the live broadcast of the Fillmore East's closing night, this marked the first time in New York that an individual rock group was honored with an entire evening of prime radio time devoted to its live music. Under the auspices of WNEW Program Director Scott Muni and Music Director Mike Klemfuer, the Warner Bros. recording artists played for a listening audience that Muni estimated to be close to 5,000,000 from 8 p.m. until 2:30 a.m.

In an effort to accommodate their legions of loyal fans, the Dead, who recently received a gold record for the two record "Grateful Dead" album, have been working closely with radio stations across the country so that their sell-out concerts can be heard by anyone with an FM radio. And to insure the high quality that is associated with the Grateful Dead, the band has been traveling with their regular engineer Bob Matthews, who has been supervising all the radio broadcasts. The Dead's stereo tour has encompassed three phases. Phase One saw the group broadcasting throughout the Midwest, with concerts in Minneapolis, Detroit, Chicago, Cleveland and Cincinnati; simulcast in stereo. Phase Two covered the Southwest with stereo transmissions from Dead concerts in Albuquerque, Atlanta and Los Angeles. The New York WNEW-FM concert was the second one during Phase Three of the Dead's new concept of radio promotion, with the first show in the series broadcast in Boston over WBWN.

Roussell Named To TMI Post

MEMPHIS—Jerry Williams, president of Trans Maximus Inc. and TMI Records Inc., has named Ewell Roussell co-ordinator of sales and marketing of the Memphis-based recording complex. Roussell was most recently Stax Records vice president in charge of sales.

He joined Joe Banashak's A-1 Record Distributors in 1957 as assistant manager and assumed the same position at Delta Records Distributors in 1964.

Concerts Gross $202,556 in Nov.

HOLLYWOOD — Concert Associates of Beverly Hills promoted concerts in November that brought in a total gross of $202,556.

The firm had Ten Years After (10) at the San Diego Sports Arena, and the group (Columbia) played to a house of 8,010 with a take of $40,736. Also on the bill were the J. Geils Band and Yes, both on Atlantic. The same show played the next night (11) at the Inglewood Forum and brought in $89,760 to a crowd of 16,504.

Pentangle (Reprise) drew 2,068 patrons to the Santa Monica Civic (19) with the gate at $8,403. Bread (Elektra) and the Five Man Electrical Band (MGM) played (26) at the Long Beach Auditorium to a crowd of 2,250 and a box office take of $12,680. The Guess Who (RCA) headlined at the Santa Monica Civic (27) with Emitt Rhodes (Dunhill) and Grin (Spindizzy), drawing 2,680 people and a gate of $14,967.

At the San Diego Sports Arena (28), Faces (Warners), Cactus (Atco) and BullAngus (Infinity) drew a crowd of 7,408 and a total receipt of $36,010.

Concert Associates also presented Melanie at the Santa Monica Civic. She donated her entire fee to the Los Angeles Child Achievement Center.

Not Resting On Laurels

Amos recording artist Kim Carnes dropped by Record World to discuss her first album on the Bell-distributed label. The LP is "Rest On Me," and contains self-penned songs and interpretations of other contemporary material. Miss Carnes, a former New Christy Minstrel, expects a single to be released soon as well. Album was produced by Jimmie Bowen.
Dear Mr. Austin I'd like the new Michael Gately album (Gately's Cafe), the new Pot Liquor album (Levee Blues), the new Don Covay and the Jefferson Lemon Blues Band album (Different Strokes For Different Folks), the new Colonel Bagshot album (Oh! What A Lovely War), the new Power And Light album, the new Muddy Waters Live album and a couple of boxes of mistletoe flavored rolling paper.
FIRST LADY.

CARLY SIMON IS:
NUMBER ONE TOP NEW FEMALE VOCALIST (ALBUMS)
NUMBER TWO TOP NEW FEMALE VOCALIST (SINGLES)
NUMBER TWO TOP NEW FEMALE VOCALIST (ALBUMS)
NUMBER THREE TOP NEW FEMALE VOCALIST (SINGLES)

And that's not bad for a first lady's first effort. Now, with Carly's new album and single, both titled "Anticipation," underway, we can hardly wait for next year's awards.

"Anticipation"/A new album by Carly Simon/Produced by Paul Samwell-Smith

Personal Management: Arlyne Rothberg
Agency: IFA
Spark Lines Up Indie Distsibs

**NEW YORK**—Spark Records has completed the establishment of a network of independent distributors reaching across the country, it was announced last week by Israel Diamond, Administrative Manager of the label.

"The most effective means of distributing product in today's market," said Diamond, "is through a system of independents spread across the nation, each with total knowledge of and familiarity with his own geographical area. We've acquired the best distributors in every territory," he stated, "each of whom will be working directly with Spark headquarters in New York. We feel this system is more effective than the more traditional set-up we had used since the inception of Spark Records last April, where ideas and decisions had to filter from level to level until coming to rest locally—which is, of course, the medium of proof."

Spark's distributor network is made up of: Records, Etc., in Boston; Summit Distributors, Chicago; Record Merchandising, Los Angeles; Hellinger Bros., Minneapolis; Skyline Distributing, New York; Independent Music Sales, San Francisco; Best Records, Buffalo; Schwartz Bros., Washington, D.C.; Arc-Jay-Kay, Detroit; Arc-Jay-Kay, Dallas; Southland Distributing, Atlanta, and Tone Distributing, Miami.

Zynczak Exits Buddah Group

**NEW YORK**—Joseph Zynczak, former Vice President and house counsel for the Buddah Group, has announced his resignation from the company. Effective immediately, Zynczak joins the firm of Kurtz and Vassallo where he will continue to represent the Buddah Group as outside counsel. Kurtz and Vassallo is located at 598 Madison Avenue. Phone is 421-1870.

**Argus Association**

**NEW YORK**—Adam Salerno-Pat Riccio-James Cioffi Productions has become associated with Argus Record Distributors, Inc.

Lerner Charms at Y Opener

**NEW YORK**—Alan Jay Lerner appeared last week as the first speaker in this year's "Lyrics and Lyricists" series at the 92nd Street YM-YWHA. (He spoke Sunday and Tuesday, Dec. 12, 14.) Lerner's speech, which he gave from notes, was supplemented by his singing as well as the singing of Bobbi Baird, Barbara Williams and J. T. Cromwell.

The host for the evening was series Artistic Director Maurice Levine and Richard Leonard served as accompanist.

Lerner's talk, as have been most of his predecessors, was revelatory—most usually in the area of his favorite work as opposed to what has been most popular with the public (e.g., he said that technically he is dissatisfied with all "Brigadoon" songs but one—"The Heather on the Hill").

Also revelatory was his vocalizing, which was easy and appealing, and which was distinguished by impeccable phrasing.

Among the other facets of his craftsmanship, Lerner reported (in what was overall a charming, erudite and true lecture) that the only time he ever wrote lyrics before a melody had been supplied was in the case of "Come Back to Me," the first lyric he wrote for "On a Clear Day You Can See Forever."

He called "Gigi" his favorite song from his catalog and indicated in his closing medley that close follow-ups are the title song from "Camelot," the title song from "On a Clear Day" and "I've Grown Accustomed to Her Face," which he also noted was typical of the kind of song he puts in all his shows—a "recognition" song in which the hero recognizes his problem and either conquers or succumbs to it.

Dave Finkle

'Clown Town' TVer

Plans for the production of a pilot for a new network TV musical series, entitled "Clown Town," based on songwriter Gladys Shelley's tune of the same name, are under way. Pilot will feature Ethel Ennis and the music will be written by Miss Shelley.
THE AM AIRPLAY REPORT

DECEMBER 25, 1971

TOP AM AIRPLAY THIS WEEK

LET'S STAY TOGETHER
AL GREEN
Hi

LEVI'S COMING TO TOWN
WDUN / MONTREAL
Hi

AM SLEEPERS OF THE WEEK:

JOY
APOLLO 100
Mega

PRÉCIEUX & FEW
CLIMAX
Carousel

WCRU / BOSTON
I'D LIKE TO TEACH THE WORLD TO SING—New Seekers—Elektra
LET'S STAY TOGETHER—Al Green—Hi
LONESOME MARY—Chimney—A&M
NEVER BEEN TO SPAIN—Three Dog Night—Dunhill

WKJY / BUFFALO
CLEAN UP WOMAN—Becky Wright—Alston
DROWNING IN THE SEA OF LOVE—Joe Simon—Spring
LET'S STAY TOGETHER—Al Green—Hi
STAY WITH ME—Faces—WB
TAKE IT SLOW—Lighthouse—Evolution

WABC / NEW YORK
BLACK DOG—Led Zeppelin—LP cut—Atlantic
CLEAN UP WOMAN—Becky Wright—Alston
FOOTSTOMPIN' MUSICT—Grand Funk Railroad—LP cut—Grand Funk Railroad
HALELLUJAH—Sweating—Columbia
HAPPY XMAS—John & Yoko—Apple
I'D LIKE TO TEACH THE WORLD TO SING—Hall & Oates—Metromedia
JINGLE BELLS—Singing Dogs—RCA
SONG OF LONG AGo—Carole King—LP cut—Dunhill
SUNSHINE—Jonathan Edwards—Capricorn

WFIL / PHILADELPHIA
LET'S STAY TOGETHER—Al Green—Hi
WIDE IS MY THINK OF THAT—Brenda & the Tabulations—Top & Bottom

WIST / CHARLOTTE
BLACK DOG—Led Zeppelin—Atlantic
IT'S ONE OF THOSE NIGHTS—Partridge Family—Bell
LEVON—Elton John—Uni
LOOKING FOR A LOVE—J. Geils Band—Atlantic

WAPE / JACKSONVILLE
CAN I GET A WITNESS—Lee Michaels—A&M
CRUNCHY GRANOLA SUITE—Neil Diamond—Uni
DAY AFTER DAY—Badfinger—Apple
FIRE AND WATER—Winston Pickett—Atlantic
LET'S STAY TOGETHER—Al Green—Hi
LOVE IS STRANGE—Wings—LP cut—Apple
YOU CAN MAKE YOUR OWN HEAVEN & HELL—Undeveloped Truth—Gordy

WPDR / JACKSONVILLE
ALL DAY, ALL NIGHT—MARIANNE—Casper
SUNFLOWER
LOVE IS SPREADING ALL OVER THE WORLD—Michael Allen—Verve

RUDOLPH THE RED-NOSED REINDEER—Tiny Tim—Vic Tim
YOU WANT IT, YOU GOT IT—Detroit Emeralds—Westbound

WFUN / MIAMI
ANTICIPATION—Carly Simon—Elektra
LET'S STAY TOGETHER—Al Green—Hi
LOOKING FOR A LOVE—J. Geils Band—Atlantic

QWAM / MIAMI
LET'S STAY TOGETHER—Al Green—Hi
YOU ARE EVERYTHING—Stylistics—Avco

WMAX / NASHVILLE
GREATEST MAN WHO EVER LIVED—Dave Prince—Renaissance
KISS AN ANGEL GOOD MORNING—Charley Pride—RCA
WATCH QUEEN OF NEW ORLEANS—Redbone—Epic
YOU CAN MAKE YOUR OWN HEAVEN AND HELL—Undeveloped Truth—Gordy

WHRB / MEMPHIS
BACK TO CALIFORNIA—Carole King—LP cut—Dunhill
CHILD 1—Jumpsuit—LP cut—Janus
CONCERT FOR BANGLA DESH—George Harrison, etc.—Apple
GET OUT OF BED—Livingston Taylor—LP cut—Capricorn
HEY DID YOU GET SOME LOVE TODAY—Street Christians—LP cut—Pip
JOY—Apollo 100—Mega
PRECIOUS & FEW—Climax—Carousel
RUNNING AWAY—Sly & Family Stone—LP cut—Epic

WAKY / ST. LOUIS
BLACK DOG—Led Zeppelin—Atlantic
HAPPY XMAS—John & Yoko—Apple
IT'S ONE OF THOSE NIGHTS—Partridge Family—Bell
JINGLE BELLS—Singing Dogs—RCA
NEVER BEEN TO SPAIN—Three Dog Night—Dunhill
STONES—Neil Diamond—Uni
WHITE LIES, BLUE EYES—Bull—Big Tree

KKX / ST. LOUIS
ANTICIPATION—Carly Simon—Elektra
BLACK DOG—Led Zeppelin—Atlantic
BEVERLY—Stapledmers—Bell
HAPPY XMAS—John & Yoko—Apple
IT'S ONE OF THOSE NIGHTS—Partridge Family—Bell
LEVON—Elton John—Uni
LOOKING FOR A LOVE—J. Geils Band—Atlantic
SOUR SUITE—Guess Who—RCA

WTIX / NEW ORLEANS
AIN'T UNDERSTANDING MELLOW—Butler & Eager—Mercury
DROWNING IN THE SEA OF LOVE—Joe Simon—Spring
HAPPY XMAS—John & Yoko—Apple
THAT'S THE WAY I FEEL ABOUT CHA—Bobby Womack—OA

WCLA / LOS ANGELES
JOY—Apollo 100—Mega
PRECIOUS & FEW—Climax—Carousel

WCFL / CHICAGO
DON'T SAY YOU DON'T REMEMBER—Beverly Bremer—Scepter
HAPPY XMAS—John & Yoko—Apple
HARDER I TRY—Free Movement—Columbia
I'D LIKE TO TEACH THE WORLD TO SING—Hall & Oates—Metromedia
KISS AN ANGEL GOOD MORNING—Charley Pride—RCA
SOFTLY WHISPERING I LOVE YOU—English Congregation—Ato
STAY WITH ME—Faces—WB
WILL YOU STILL LOVE ME TOMORROW—Roberta Flack—LP cut—Atlantic

WLS / CHICAGO
FOOTSTOMPIN' MUSIC—Grand Funk Railroad
HAPPY XMAS—John & Yoko—Apple
LOOKING FOR A LOVE—J. Geils Band—Atlantic

WOR / MILWAUKEE
BEDTIME STORY—Tammy Wynette—Epic
COTTON TOP—Carl Perkins—Columbia
DROWNING IN THE SEA OF LOVE—Joe Simon—Spring
I THINK SOMEBODY LOVES ME—Noble Doves—Roulette
JINGLE BELLS—Singing Dogs—RCA
LION SLEEPS TONIGHT—Robert John—Atlantic
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TOGETHER LET'S FIND LOVE—LP cut—Atlantic

WKNR / DETROIT
BLACK DOG—Led Zeppelin—LP cut—Atlantic
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LIKE A ROLLING STONE—Island
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WCW / DETROIT
AIN'T NOBODY HOME—B. B. King—ABC
BLACK DOG—Led Zeppelin—Atlantic
BROTHER, BROTHER—Carole King—LP cut—Dunhill
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ROCK 'N' ROLL—Detroit—Paramount
STAY WITH ME—Faces—WB

WKJY / FRESNO
LET'S STAY TOGETHER—Al Green—Hi
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YOU ARE EVERYTHING—Stylistics—Avco

KGB / SAN FRANCISCO
ANTICIPATION—Carly Simon—Elektra
BEWARE OF DARKNESS—George Harrison & Leon Russell—LP cut—Apple
JUICY/BLACK FLYING BODIES—LP cut—Apple
Leon Russell—LP cut—Apple
LET'S STAY TOGETHER—Al Green—Hi
MY SWEET LORD—George Harrison—LP cut—Apple
STAY WITH ME—Faces—WB
WILL YOU TURN RIGHT DOWN TO IT—Barry Mann—New Design

WHJY / DETROIT
JOY—Apollo 100—Mega
PRECIOUS & FEW—Climax—Carousel
SOFTLY WHISPERING I LOVE YOU—English Congregation—Ato

KFA / SAN FRANCISCO
AWAITING ON YOU ALL—George Harrison—LP cut—Apple
CLEAN UP WOMAN—Becky Wright—Alston
DAY AFTER DAY—Badfinger—Apple
LET'S STAY TOGETHER—Al Green—Hi
SHOW ME HOW—Emotions—Volt
SUGAR DADDY—Jackie S. Motown
WITCH QUEEN OF NEW ORLEANS—Redbone—Epic

WJDB / MINNEAPOLIS
I'D LIKE TO TEACH THE WORLD TO SING—Hall & Oates—Metromedia
SCENIC—Dennis Coffey—Scepter
YOU ARE EVERYTHING—Stylistics—Avco

CHUM / TORONTO
CLEAN UP WOMAN—Becky Wright—Alston
DROWNING IN THE SEA OF LOVE—Joe Simon—Spring
LET'S STAY TOGETHER—Al Green—Hi
YOU WANT IT, YOU GOT IT—Detroit Emeralds—Westbound

www.americanradiohistory.com
**Cher 'Hangin' On'**

**NEW YORK—**Cher’s (‘Just Enough To Keep Me’) Hangin’ On single (Atco 6968) has been released, and is the track from Cher’s Atco LP “3614 Jackson Highway”.

The album was recorded two years ago in Muscle Shoals, Alabama (the LP title is the address of the studio). Jerry Wexler, Tom Dowd and Arif Mardin produced the album.
The stax organization is pleased to announce its association with Fort Knox.

And if you think that's an exaggeration, look at all the precious metal we've collected during the past year:

1 PLATINUM LP:
Shaft/Isaac Hayes

2 GOLD LP'S:
Black Moses & To Be Continued
Isaac Hayes

1 PLATINUM SINGLE:
Mr. Big Stuff
Jean Knight

3 GOLD SINGLES:
Whatcha See Is Whatcha Get
The Dramatics
Theme From Shaft
Isaac Hayes
Respect Yourself
The Staple Singers

Seasons Greetings
From The Stax Organization.
PAUL HORN

EL TOPO

The theme from the motion picture
EL TOPO ("The Desert Is a Circle")
composed by Alexandro Jodorowsky

Single on
Paramount Records
PAA 0140

Distributed by
Famous Music Corp., N.Y., N.Y.
A Gulf + Western Company
## The Singles Chart

### Title, Artist, Label, Number, (Distributing Label)

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<td>MANY PEOPLE CHASE</td>
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</table>

### Chartmaker of the Week

- **NEVER BEEN TO SPAIN**
  - THREE DOG NIGHT
  - Dunhill 4299 (ABC)
  - 1

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**PRODUCERS AND PUBLISHERS ON PAGE 44**

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Thank you for loving the blues
You are named country's number one company; forge new successes with Pride, Reed, Askins, Parton, Wagoner, more.

Sign The Kinks, David Bowie, Annette Peacock, MOTHER HELEN, Lou Reed, Cass Elliot, Emmylou Harris. Go directly to pop charts.

Fabulous inheritance from Hank Mancini, José Feliciano, Perry Como, Ed Ames, Jack Jones. (Includes Buddy Rich's drums.)

Hire R. Peter Munsey; turn huge profits. (Composers' Greatest Hits Series, other imaginative AAR concepts, head complete turnaround.)
We’re playing this game to win.

This year the stakes got pretty high in the record industry.
Next year they’ll be even higher.
Success is mandatory; failure is intolerable.
We’re playing the game now like there was no other record company in the entire world.
And we’ve got the people—and the artists—and the product—and the lines of communication—to make it happen.
'71 was a turning point for RCA Records.
The RCA Recopoly board shows you why and how.
And 1972?
We’re playing to win all the way.

RCA Records and Tapes
point, whether it be the breakthrough of a single in a specific market, or establishing the availability of the artist to concentrate on personal appearances and promotion in that market, and then grafting the success you've felt in one area of the country onto other areas. And, in my opinion, capitalizing on it to the maximum is imperative. This is what we've been able to do in the cases of artists such as Carly Simon, Atomic Rooster, and Mickey Newbury, Elektra artists who recently have become somewhat established.

Harris: 1971 was another relatively stagnant year for the record business in the aesthetic sense as well as the financial. What about the solution of some of the problems that contribute to the lack of direction in the industry?

Holzman: Well, it was a reasonably stagnant year in terms of new musical thrusts. However, I think the quality of records released in 1971 was overall somewhat better than anything we've seen in recent years. We didn't have any of those incredibly forthright, "wow!" albums that project new directions. What we had in 1971 was backing and filling. The thrusts had been made prior years and some steam was being lost—but the general plateau of quality was substantially increased. Nevertheless there were classically great albums in 1971, but more importantly, the stagnancy of the music led to a re-focusing of attention on certain areas of music that were lost in the "sturm und drang" of the Rock and Roll Explosion. Certain albums—now a greater impact on FM—emphasize jazz, classical, avant-garde classical, and certain types of exotic, ethnic music. There was time, for instance, this year to focus on a Scott Joplin Piano Ragas album which we issued on Nonesuch, an album that might have gotten lost in the shuffle a few years ago, but is now an album that has sold amazingly well, abstract of the fact that it's a classical album. We confidently expect to do 60 to 70 thousand units. That's just one of the beneficial by-products of the backing and filling I was talking about earlier. Also, stagnancy has led to a vital search for new artists, something that will bring new blood into the business.

Harris: What do you think all this will lead to?

Holzman: Right now, the music suffers from a crisis of identity. But this crisis of identity is one we impose on ourselves. We all like to think we're going in the same direction, but it is precisely when we are without direction that some obscure artist appears somewhere—perhaps on a label that is famous or one that's unknown—and makes a miracle of his music, which makes everyone sit up and take notice. I think one of the good aspects of the music business is that we all look for and we all think that there's an entire area that is not going in a new direction. And usually those are the artists who have successfully been able to combine and synthesize in their own music all that's gone before and then build something fresh upon it to extend it off into the future.

Harris: As the business evolves, what new roles do you see in the media—specifically FM radio and the underground press—having to fulfill to keep the music alive?

Holzman: I think that most of the media have failed because of a dangerous tendency to want to be "in" with what's going on behind the scenes. And the result has sometimes been a very unhealthy inbreeding of people who are chasing after "hip." Most record criticism that I read is worthless. In the first place, it's unmusical and doesn't leave you with the feeling that you know the artist and his music any better. Sometimes it doesn't even leave you with the feeling that the person who listened to the record liked it or not. More often than not, you'll see record reviews which say, "Such and such is a nifty record BUT ..." The "but's" may not be that important. If the record leaves you feeling good, then anybody else who purchases the record may discover the same "but's" that you did, but leave that to them. I think that the function of the music critic is to say something new that adds to the music, not necessarily to discuss and analyze and stir the entrails of what the music already says on its own. Some of the best record reviews that I've ever read have been the short capsules that come in the letters to the editor of Hit Parader Magazine. When you read those, you have a feeling that the person writing really liked the record—he bought it and now he's merely rendering you his opinion. Professional criticism, to me, has always been suspect anyway. There are very few great critics and certainly the music business does not have more than its share.

FM radio has gone from its exciting infancy to a rather senile middle age without the excitement of youth that should have come in-between. There are perhaps a dozen really meaningful FM stations around the country. So much of what I hear in my own travels and in the extensive listening to FM radio I try to do strikes me as being nothing more than unprofessional musical chat and nothing more. One of the better things about FM radio is that music directors and program directors and disc jockeys make an A&R judgment in much the same way a record company does when they decide to play a record or not to play a record. FM, because it is financed substantially by advertising from record companies, tries to give everybody a "taste." The result is that the critical faculties of disc jockeys and music directors are not often employed and that the airwaves are glutted with some pretty mediocre music.

FM Suggestions

I think that FM is particularly unsuccessful in breaking American artists. For some reason, FM still seems quite effective in two specific areas: 1) the introduction of English artists to the U.S., usually by the playing of imported recordings, and 2) informing an already interested public that there is a new record available by an artist who may be a favorite of many listeners. FM has an opening book that's unknown—and it's a vital search for meaning segments of music, the sequels of which are intelligent and apt, and who can create moods in the structuring of the tunes and the order in which they play them. For the most part, what I hear out there is reasonably careless programming of what's new mixed with a lot of tracks that I'm sure most of the public is bored with by now. If most of the audience owns the Easy Beattles and Stonemusic, and Crosby, Stills, Nash, and Young, and James Taylor albums, etc., then why constantly play them? Why not use that time to expose creatively new material which in the opinion of the station's music staff, makes a musical contribution? In other words, I'm asking FM radio to go a bit more out on a limb than they have in the past.

Harris: What do you think video cassettes are going to mean in terms of the total music business? Is it going to evolve into a new art form that eliminates discs and records as we know them, or will it exist side by side with them as something else?

Holzman: First of all, I don't think it's ever going to eliminate the phonograph record anymore than television eliminated radio. There are just so many times in your life when you don't want to play anything really—something you don't wish to give your total concentration to a piece of entertainment. In the non-literary aspect, think back to radio where you had to supply the image that went with the Lone Ranger. That image was always far better than what you saw in the TV version years later. It's the same way with phonograph records. Phonograph records—and I believe emphatically that disc and tape are going to co-exist for at least another decade—are not going to be supplanted by cartridge television. In fact, I believe that the whole cartridge television thing has been blown disastrously out of proportion. It's very unfortunate that the major magazines of the U.S. chose in 1970 to indicate to the public that cartridge television was just around the corner. As a matter of fact, we are now no further along than we were in 1970. Until such time as there can be some standardization of systems, cartridge television is not going to be viable. We're not going to be in a sufficiently healthy economic climate in the immediately foreseeable future to create a situation where a lot of people are going to be able to spend upwards of $600 to $1000 for cartridge television to put into their homes.

Interestingly enough, this is an area where the Japanese may for the first time in our history decide the hardware race. I feel that it will be some kind of a tape system, but I also think that the tape machine will be able to use many of its impracticalities and that tape in sufficient quantities should be mass-produced at a price almost as low as the original, selecto-o
New Led Zeppelin Single
“Black Dog” #2849
Available Now

On Atlantic Records & Ampex Tapes
<table>
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<tr>
<th>#</th>
<th>Week</th>
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**CHARTMAKER OF THE WEEK**

**WILD LIFE**

**WINGS**

**SW 3386**

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**ALBUM CROSS REFERENCE ON PAGE 56**
vision process which RCA had developed using a coherent light source through a hologram embossed on poly-vinyl chloride.

Actually, I would look for the greatest immediate increase in video programming for the home to come through cable television, because the consumer already has the television equipment in his home, and the addition of an inexpensive adapter which can be rented for a relatively painless amount on a monthly contract strikes me as being far more acceptable to the American consumer than the purchase of another major piece of hardware. I think, parenthetically, that there are great opportunities in cable TV for the exposure of new artists, opportunities that all of us in this industry should examine carefully, because if I am suddenly maybe a dozen additional channels added to the channels already available in a market, those stations are going to be voracious in their demand for program material to fill the hours of the day. And this is one area in which I feel the record industry can move in effectively in terms of making available, on some kind of mutually beneficial basis, special programming to fill those hours. This special programming can simultaneously entertain the public and promote our artists. I would, therefore, make a plea for consideration by television manufacturers of the inclusion of stereo in television sets. Personally, I know of no technical reason why multiplexing cannot be automatic on all TV sets and installed at the factory the day they leave the factory. The way it is in the FM stereo system is for a special karaoke adapter to be added to the home receiver.

Harris: What would your advice be to someone starting in the music business today?

Holzman: I think someone starting in the record business today should do what every good record executive does—which is to make it up as you go along.
Three-Time Winner

Mercury and Chappell and Co., Inc. Salute Rod Stewart.

Rod Stewart—World Wide on Mercury Records. Distributed by the Phonogram International Group of Companies.

Bagley Bows Sassy Smiles

NEW YORK — Painted Smiles is the stylish new label just born to Ben Bagley for his famous Revisited Series of tuneful tributes to the world's most illustrious composers and lyricists.

Bagley's own Painted Smiles label launches 10 Revisiteds in all. Seven are reissues, three brand new ones.

First of the new discs is DeSylva, Brown & Henderson. In Bagley's own words, "DeSylva, Brown & Henderson is the perfect album to introduce Painted Smiles label. Their songs reflect the saucy and impudence of the Twenties and Thirties far better than any other composer I've revisited. Painted Smiles was a 1920 expression referring to anyone over thirty whose lips had been tarnished by the lies, deceits and perverted sexual experiences one must undergo in order to survive in the Big City." This album features Cab Calloway, Blossom Dearie, Gloria DeHaven, Dorothy London, and Charles Rydell. Arrangements are by Norman Paris.

Second of the three new ones is Vincent Youmans Revisited. There are 14 Youmans tunes, two of them rendered by top dramatic star Maureen Stapleton making her recording debut. In addition, there's Mary McCarthy of "Follies" fame, Cab Calloway, Blossom Dearie, Gloria DeHaven, Dorothy London, and Charles Rydell.


'Truth' Garnering Airplay; LP Up

HOLLYWOOD — As Ray Ruff's debut Oak Records album, the deluxe, twin-disc Biblical rock opera "Truth Of Truths" climbs its way up the national bestseller charts, reports from all over the nation reveal some 70 AM and FM radio stations are placing the 100-minute package in entirety. According to Dave Chackler and Jack Nelson, marketing and promotional toppers for the fast-burgeoning label, the following stations are among those that have climbed aboard the bandwagon in key U.S. markets:

- Baltimore: WACO, WAYE, WIBC, WNAP-FM; Hartford, WDRC, WPOP, WICE; Philadelphia, WFIL, WIBG, WDAS-FM, WCAU-FM; Memphis, WMPS, WMC-FM; Nashville, WKDA, WMKA; Chicago, WCLF, WLS, WGLD-FM, WBBM-FM, WXFM, W D A T - F M; Minneapolis, WDGY, KDWB, KQRS-FM, WCCO-FM, WWTG; St. Louis, KXOK, KADI-FM, KSHE-FM; Los Angeles, KRLA, KMPC, KGIL.

Other cities in which key stations are participating in spinning the entire production include: Boston, Little Rock, Augusta, Louisville, Pittsburgh, Wichita, Fargo, Cleveland, Milwaukee, Youngstown, Canton, Salinas, Sacramento, San Jose, Stockton, Oklahoma City, Charlotte, Shreveport.

VMI Taping

VMI, Inc. (Vegas Music International) United Recording Division was selected to tape the musical accompaniment portion for the Ed Sullivan Special AGVA Awards to be aired January 14. Portions of the opening and closing, special effects, play-on and play-offs were recorded in the United Recording studios Saturday, December 11 by the entire Ed Sullivan orchestra, conducted by Ray Bloch and produced by Robert Arthur. Bill Porter, president of VMI, was the engineer for the taping. This marks another first for the newly-formed complete entertainment and recording conglomerate in Las Vegas.

Dinnall on West

HOLLYWOOD — George Clements, President of West Records, has announced the signing of Carlton Dinnall, whose first release is "Something More."

Coffey Gold For 'Scorpio'

NEW YORK—Dennis Coffey has been putting down some of the most innovative guitar work around for the past several years. It was his wah wah guitar on "Cloud Nine" by the Temptations, and his leads can be heard on many of the best records of the Jackson 5, Gladys Knight, Wilson Picket, Paul Anka and many others.

His riffs led to a contract as a soloist with Sussex Records, and last week Coffey earned his first gold record for the current smash single, "Scorpio." At the same time his "Evolution" album, released over a year ago, is just now starting to climb the charts.

Record World’s Mike Sigman, Dennis Coffey, Record World’s Mitchell Fink.

In a visit to Record World, Coffey outlined the simple reason why he is breaking at this time: "People weren’t ready for this kind of music until recently. It took someone as big as Isaac Hayes with ‘Shaft’ to get them into that."

Coffey, who seems a little awed by his sudden success, will begin playing concerts on a more regular basis now, and is preparing a new album for Sussex. He has some new guitar ideas to try out on the public, and he hopes this time they’ll be ready for them a little sooner.

Jenner Agenda

NEW YORK—C.A.M.-U.S.A. Exec Jimmy Jenner has announced the completion of a Raspberries LP for Capitol. The album will be released following a single release in January. Raspberries is a self-contained group which originates from Cleveland. Jenner produced the album at the New York Record Plant.

December 15 Jenner flew to Miami to coordinate production for the debut LP for Bang, a new Capitol group. A three-piece Philadelphia group, Bang is managed by Rick Bowen and produced by Michael Sunday. Album will be cut at Criterion Studios in Miami. C.A.M.-U.S.A. publishes all material for both groups.

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Peter Brown, President
CONCERT REVIEW

McLean Concert Turns to Celluloid

■ NEW YORK—When I interviewed UA's Don McLean in the December 11 edition of Record World, he stated, "Film-maker Robert Elfstrom is making a film using 20 of my songs as a script. He'll then shoot visual sequences to coincide with the music, but I WILL NOT, REPEAT, WILL NOT BE IN THE FILM." With this in mind, my temperature reached its boiling point as I walked into Wollman Auditorium at Columbia University fully prepared to enjoy a Don McLean concert. I was greeted with blinding lights focused directly at the audience, lights that were set up by the same Robert Elfstrom for the sole purpose of filming the same Don McLean. Now, I'll admit that a two dollar concert ticket is a rare treat in this town but it doesn't give a performer license to abuse the privilege he so desperately works for.

Before McLean went on, the emcee, who all evening long was the recipient of boos and catcalls, told the audience that McLean would explain the annoyance. After three songs McLean, in a condescending manner, told of the film project he and Elfstrom have been working on for three years. He said something about "bloop film companies not knowing what on earth they're doing when it comes to filming musicians. He does have a point there. With a dearth of films dealing with your favorite rock group on tour, Elfstrom and McLean might one day give us something that is sensitive and worthwhile, but I'll forever crusade against making a mockery of a concert performance at the expense of others.

The evening was then marred by a real "bomb scare" that halted the performance midway through McLean's set. Although the tempo of the show was disrupted, the scare served the purpose of taking everyone's mind off those dreadful lights. And with it all, McLean emerged victorious.

Firstly, he's not only very good, he's great. The combination of brilliant lyrics and beautiful melodies doesn't frequently grace our ears. McLean seems to achieve this with almost no effort.

Secondly, he has the uncanny ability, usually reserved for superstars, of leading his audience as if they were sheep, definitely a pied piper effect to be sure. Thirdly, and probably most important, "American Pie" (UA), well on its way to the top of singles charts, has created the biggest lyric controversy since "Paul Is Dead." This, undoubtedly, will have a major effect on our industry. It's a healthy sign when the general public begins to discuss lyrics. Although it appears at the outset that McLean will benefit greatly from the success of "American Pie," the industry will prosper to a far greater degree.

In an age when we have been taking cues from our British neighbors and letting them set the trends, McLean's emergence is a gift. He might make us think more seriously of our roots, and one day we should be glad to call him our own. I truly hope he thinks about the shambles of last Friday (10). It might just serve him well to reassess his attitude about public performances and the responsibility of an artist to his audience.

Mitchell Fink

Folio Rushed

■ The Big Three Music Corp. is rushing out a folio of songs by the Hillside Singers to coincide with the release of the group's first album on Metromedia, "I'd Like to Teach the World to Sing (In Perfect Harmony)."

Over the Miles with Mylon

■ NEW YORK—How does it feel to be a newly-signed Columbia artist, have your first album for the label produced by Felix Pappalardi and be embarking on a sold-out tour with the Who?

According to Mylon, "I'm so happy I don't know what to do."

Mylon LeFevre is a member of the legendary first family of gospel. He has written and produced an uncountable number of top gospel tunes, but a few years ago he discovered that "the only way to communicate is through rock and roll."

So he left the gospel scene and began the arduous task of trying to make it as a rock and roller. After some hard times, and a few unsuccessful albums during which his band, Holy Smoke, nevertheless stayed with him, Mylon landed a Columbia contract and began really getting it together for the first time.

Of course, it doesn't hurt to have Felix Pappalardi behind you, and, according to Mylon, "I learned more being in the studio with Felix than I could have in four years of college."

The result is "Mylon," the first album with which he is completely happy.

Mylon, Columbia's Hope Antoon, Windfall's National Promotion director Richard Totolian.

It's a well-oiled machine needs someone to throw the switch, and the master switchman these days is Terry Knight, manager-producer of Grand Funk Railroad, whose personal touch marks all GFR endeavors.

Knight flew to Los Angeles Saturday, Dec. 11 to inspect the Grand Funk billboard heralding the group's new best-selling album, "The Euphoric Funk." Approaching the Sunset Strip site in his limousine, Knight found the location not to his liking. Picking up the lime phone, he called his advertising representative to have the sign removed, at great expense, to a completely different prime position—and Knight hadn't even paid the ground! He then ordered the car turned around and headed back to the airport to catch the one o'clock flight to New York, where he arrived in time for a midnight supper with his wife.

'Black Nativity' Re-Opens Off-B'way

■ NEW YORK—Vinnette Carroll will bring back the celebrated "Black Nativity" which has been a scaring hit in 29 countries—for a run at the Church of the Holy Communion, 6th Avenue and 20th Street, December 21. This first extended engagement of Langston Hughes' gospel song play in New York City in ten years is sponsored by Miss Carroll's Urban Arts Corps and the N.Y. State Council on the Arts with the cooperation of the Rev. Charles A. Elliott, rector of the Church of Holy Communion.

Professor Alex Bradford and his Bradford Singers, the show-stoppers of Urban Arts Corps, productions of "Don't Bother Me, I Can't Cope" and "Bury the Dead," return to the gospel-singing roles they created in the original run here of "Black Nativity," opening in December, 1961 at the 41st Street Theatre.

Miss Carroll is both director and narrator for the gospel play, as she was for the New York original and the subsequent tour.

Night Day

■ LOS ANGELES — Even a well-oiled machine needs someone to throw the switch, and the master switchman these days is Terry Knight, manager-producer of Grand Funk Railroad, whose personal touch marks all GFR endeavors.

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(SM-702)

"FOLLOW YOUR HEART" by The Minitis
(SM-703)

SOUNDS OF MEMPHIS RECORDS

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‘Truth Is’ Right On

NEW YORK — Right On Records is realizing substantial success with their LP "Truth Is On It's Way." Matt Parsons, National Director of Sales and Promotion, reports the album has to date sold in excess of 200,000 copies with no end in sight. Parsons says that "sales are being stimulated by college and underground air play. At this point we feel that Truth is really on it's way."

Right On also has a fast breaking single release with "See What You Done Done" by Delia Garrett that Parsons reports has sold 70,000 copies and has burst out on charts all over the country.

Five Lyricists P-S Sets Releases

NEW YORK—Provi Garcia, International Manager of the Peer—Southern Organization Latin-American Division, has announced the first two LPs on Discos Monica, PSO subsidiary label: "Ama" by Tania Marti "No Lo Sabes Todavia" by Lisa.

GOSPEL LP
"COD AND A LITTLE"
Rev. Oris Mays
Jewel I/P 0047

GOSPEL SINGLES
WHO
The Sunset Jubilees
Jewel 3500

ARE YOU SATISFIED
Rev. Willie Morganfield
Jewel 172

FATHER 1 STRETCH MY HANDS TO THEE
Rev. C. L. Franklin
Jewel 173

PRAYER (Part 1 & 2)
Rev. W. C. Thomas, Jr.
Jewel 174

By IRENE JOHNSON WARE

Irene Johnson Ware

Congratulations to Brother T. C. Lee (KREO, Indio, Calif.) who celebrated his 8th radio anniversary as host of "The Old Ship of Zion." He’s hoping he will continue to serve the community for many years to come.

"Mr. Big Stuff," by Rev. Cleophus Robinson, is a powerful sermon recently released on Randy Records. Also recently issued was "Dry Bones" and "If I Should Die Before I Wake."

Rev. Thomas L. Barrett, Jr. Rev. Robinson, world-famous preacher and singer, pastors the Bethlehem Baptist Church in St. Louis, and Rev. Barrett pastors the Mt. Zion Missionary Baptist Church in Chicago. If you are not receiving gospel material from Randy Record Co. in Galatian, Tenn., a division of Randy Record Shop, contact Vic Frazier today at P.O. Box 61, Galatian, Tenn. 37066.

Djs watch out for very exciting Jubilee Singers, Lewis Records; it’s a great record. New LPs with the new sound of the Brooklyn All Stars and "The Upper Way." Violinists, are really hot.

The Mt. Olive Baptist Church Choir of Ft. Wory, Texas, has recorded an album, "I Want To Be Ready." For Religious Ventures of Dallas, an upcoming gospel record company. This company is geared toward fund-raising for churches. Additional information on this may be secured by contacting Christopher Christian, Executive VP, at a c 214-638-1717.

The Pilgrim Jubilee Singers recently appeared at Washington Temple in Brooklyn, N.Y., with many top name gospel artists and had a very successful program promoted by Big Dan. For dates on the Pilgrim Jubilee Singers write to Major Robinson, 1875 N. Michigan, Chicago, III. 60610. Phone a c 312-337-3292.

Ermant Franklin, Jr., after many months of travel with the Joyful Commanders, has gone back to his former group, the Mighty Clouds of Joy, a move in the right direction. New LPs from the Harrison Johnson Community Choir of Los Angeles: "The Best of the Consolers," "Did You Stop To Pray," Pilgrim Travelers (Kent); "If I Should Die Before I Wake," Rev. Barrett; and "Randy and the Children Gone Astray." Salem Travelers, are among the top LPs. The new album by the Range Allen Singers is going to be big. It was produced by Dave Clark, a veteran in the business; watch for it.

For information about the National Association of Gospel Announcers and Affiliates Worldwide, Inc. write today to Irene Johnson Ware, Executive Director, P.O. Box 2261, Mobile, Ala. 36601. Phone a c 205-432-8661 or 457-8012. Continue to send gospel news to Irene Johnson Ware as well.

Lindsay Working

NEW YORK — 14-year-old Kevin Lindsay grew up in Queens believing he would be a dentist. After appearing in various local talent shows, he won a major role in the Broadway production of "The Me Nobody Knows." Dental aspirations behind him, Kevin is now complimenting a stage career with a recording career. His first single, "Sing Children Sing," has just been released by Scepter. The planned follow up single will be "Children's Revolution," written by Norm Bergen and Mark Barkan.

Kevin’s television credits include the NBC "Take A Giant Step," and he's due for an appearance on Leon Bibb’s "Someone New" in January. When "The Me Nobody Knows" opens in Boston this January, Kevin will be back on the stage playing his role.

Mitchell Fink

Gayle McCormick, Kindrerd, Underhand In Free Concert

CHINO, CALIF.—Gayle McCormick and rock groups Kindred and the Underhand Band will headline a unique holiday concert behind prison walls at the California Institution for Men here Dec. 21, it has been announced by Reb Foster, of Reb Foster Associates, Beverly Hills, personal management firm.

The free concert is part of a radio and music program being instituted at the prison by Harvey Miller, former disc jockey and currently an inmate. With the support and approval of prison officials, Miller is launching a radio school for prisoners. Additionally, he hopes to stage free shows and concerts throughout the institution and the Dec. 21 affair is the first of what he hopes will be many such events.

Foster's participation is the result of a long-time friendship with Miller. One himself a full-time disc jockey, Foster, whose client roster also includes Three Dog Night and Steppenwolf, became interested in the program when Miller contacted him from the prison and asked for help. In addition to supplying talent for the free concert, Foster is also helping stock Miller's record library.

Anyone having donations for the Miller project can call Bill Brock of the Columbia School of Broadcasting, (213) 469-3151. or contact Russ Howard. Correctional Officer, Box 128, Chino, Calif., or Harvey Miller, Program Director, KCM, Box 128, Chino, Calif.

Atlantic’s ‘Heavies’ Take Toy Bowl

HARTFORD—The first annual Toy Bowl football game benefiting needy children was held here at Dillon Stadium December 11. The game featured the WPOP Radio football team versus the Atlantic Records eleven, "The Heavies."

The score was Atlantic 14—WPOP 6, at the end of a hard driving battle between two rough teams.

The Toy Bowl was followed by a concert starring Capricorn Records’ Jonathan Edwards. No admission was charged for the football match. Tickets for the concert were given to all who donated to a Toy For Tots Christmas campaign, held annually by radio station WPOP.
All of our artists are winners!

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<td>Ilmo Smokehouse</td>
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<td>Robert John Ballack</td>
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* #10 Top Male Vocalist (Singles)
** #1 Top New Female Vocal Group (Singles & Albums)

— Record World 1971 Year End Poll
**GAR Intro’s New Product**

- **CINCINNATI** — *General American Records* last week gave the Cincinnati music community fresh hope of becoming an important music center. GAR and President James P. Mills hosted a gala preview luncheon for national product to be released next quarter.

The theme of the presentation was local production. Bob Lanier, GAR’s A&R Director, explained, “When General American moved to Cincinnati last February, its intention was to encourage local producers and artists to compete with artists and producers in other recording centers. This dream has now come true. All GAR product to be released in the first quarter of 1972 was produced completely by Cincinnati talents and in Cincinnati studios.” Lanier then played parts of over 25 releases, all of which received enthusiastic applause.

GAR concluded their program by presenting Tommy Sears, one of the company’s new artists. Backed by the Jerry Samuels III, Sears performed several tunes from his upcoming album. His first single, “Salvation Train,” will be released in January. Also composed were cuts from GAR’s “Godspell” album, also to be issued in January.

**CONCERT REVIEW**

**Beacon Off Beam**

- **NEW YORK** — The Beacon Theater has been known to present some unusual combinations of talent with satisfactory results, but last week’s triple bill of Pharoah Sanders, Mongo Santamaria and Wayne Cochran was a classic example of a poorly-promoted concert.

Not only was there a very tiny crowd, but virtually everyone had to come to Columbia’s Santamaria. Needless to say, this was very tough on Impulse’s Sanders and Cochran, crowds of whom have much to offer a receptive audience, but whose musical styles are light years away from each other’s and from Santamaria’s. The result was a decent reception for the commercial and popular Latin stylings of Santamaria, and a totally inadequate chance for the other performers, particularly Cochran, to prove what they were worth.

Cochran, who has recently been signed to Epic and will have an album out on that label soon, is a top-flight live performer whose hard working methods and soulful vocals put him in a category with James Brown. He has a backup band of approximately 15 brass musicians, who are talented and together. It simply wasn’t his crowd, but then, Cochran has much to offer an occasion, however, and try as he might (and he did), he couldn’t get any chemistry going with the rude crowd. At any rate, when it was possible to hear some of the new songs he got into, they sounded fine. Let’s hope he comes to New York again under better conditions.

Mike Sigman

**Williams Scoring**

- **HOLLYWOOD** — Pat Williams has been signed to score the “Bob Newhart Show” pilot my co-producers and creators David Davis and Lorenzo Music.

Series, for MTL Productions, begins three-camera filming at CBS in January under Jay Sandrich direction.

Newhart series extends association of Williams, Davis and Music from CBS-TV award-winning “Mary Tyler Moore Show” where Williams is composer/music director and Davis and Music, producers.

**CLUB REVIEW**

**Albert Collins Total**

- **NEW YORK** — Albert Collins became a professional entertainer in 1952. It took 16 years for the blues guitarist to be recognized. It was in Los Angeles in 1968. “Not only was that my first interview, I think it was the first time anyone asked me a question,” he said.

Collins spent most of these 16 years playing in his home state of Texas. Los Angeles and New York represented a myth. His recent engagement at the Gaslight Au Go Go brought him to New York for the first time in his life. He remarked, “I feel like a kid in this town. For the first time I’m learning a business. It’s rewarding to have all these people come in and ask me questions. I think I’m learning more than they are.”

His favorite is Albert King, although he’s quick to add that he digs B. B. King and T-Bone Walker.

In the opinion of this reviewer, Collins could play with the best of them. His act is never planned. He has an engraving way of playing while filtering through the audience. His six-man combo, which includes baritone and tenor sax, trumpet, bass, drums, and piano, moved freely about the club, playing to small clusters of people along the way.

Most of his material came from his new Tumbleweed album, “There’s Gotta Be A Change,” and the next time he plays across this city’s presence, be sure not to miss him. He’s not just a conventional blues singer. He is definitely a total performer.

Mitchell Fink
"only Peace, Love & Warmth"

Jim

Gary

Tony

"The Lettermen"

exclusive management: JESS RAND

exclusive booking: William Morris Agency
Beverly Hills, Calif.
1971 Has Country, R&B Flavor

(Continued from page 3)

joyed the most fruitful year of their careers this year.

Meanwhile such relatively new r&b acts as the Chi-Lites (Brunswick), King Floyd (Chimneyville), Jean Knight (Stax), Denise LaSalle (Westbound), the Persuaders (A&To), Bill Withers (Saxxex), Al Green (Hi), and Atlantic Starr (Gordy), and the 8th Day (In- victus) reached the upper regions of the singles chart for the first time.

Although the album chart has never been r&b's strong suit, artists such as Marvin Gaye, the Chi-Lites, Aretha Franklin and Isaac Hayes (Enterprise) made impressive inroads in the field that augur well for the future.

Folk-Style Trend

The final months of 1971 have also witnessed the resurgence in popularity of folk-style music with such artists as John Denver (RCA), Don McLean (United Artists), Joan Baez (Vanguard), Cat Stevens (A&M) and Jonathan Edwards (Capricorn) all checking in with hit singles. Kris Kristoferson and Mickey Newbury must also be counted in this category, and the signal event of the folk revival was, of course, the return of Bob Dylan (Columbia) to protest song.

Perhaps the most significant development on record in this year of women's liberation was the emergence of the female artist as a potent commercial entity. Appropriately enough, Carole King (Ode), long a creative force in the industry, led the way, followed by artists such as Carly Simon (Elektra), Melanie (Neighborhood), Helen Reddy (Capitol) and Olivia Newton-John (Uni), all of whom had chart singles and/or albums in 1971.

The sub-teenage market was strengthened and expanded this year by such groups as the Jackson 5 (Motown), the Osmonds (MGM) and the Partridge Family (Beech), and, as solo acts, their respective lead singers. Michael Jackson, Donny Osmond and David Cassidy. Which is not to say that the records by these artists don't appeal to older age groups, but simply that they have helped to develop a new market for the industry.

Chart comebacks were made in 1971 by such important acts of the 1960s as the Beach Boys (Brother), Tommy James (Roulette), Sonny and Cher (Kapp) and the Raiders (Columbia), who now appear ready to play a creative musical role in the decade of the 1970s.

Established super-groups such as Santana, Chicago and Blood, Sweat & Tears (Columbia), Three Dog Night (Dunhill), Carpenters (A&M), Bread (Elektra), the Who (Decca), Sly and the Family Stone (Epic), Grand Funk Railroad (Capitol) and the Beach Boys remained consistently big sellers in 1971. The Rolling Stones' (Rolling Stones) first album on their own label sold more copies than any of their previous releases.

Ex-Beatles George Harrison, John Lennon, Paul McCartney and Ringo Starr (Apple) sell more records today as solo artists than was possible for them as a group. This is also true of Neil Young (Reprise), Stephen Stills, Graham Nash and David Crosby (Atlantic), who still record as a group as well.

There will be those who characterize 1971 as a year of little, if any, direction in music and the record industry. They will argue that no new forms of musical expression captured the imagination of the mass record-buying public. It is true that the industry spread itself thin in attempting to capture too many specialized markets.

However, it can be seen that there is remarkable strength and creativity in every current field of musical endeavor. If no new form has emerged, older, established styles have been refined and improved upon. And when a new form comes to dominate the musical decade of the 1970s, the year 1971 will be seen as a period of profound significance.

After Kagan had put the record together, the sales, promotion, merchandising and advertising approaches had to be worked out. In speaking with Dick Kline, National Promotion Manager, and Sal Uterano, Sales Manager, Record World learned that the sales and promotion campaigns were unique in the history of Atlantic. In Kline's words, "we, of course, had a built-in promotion in the show itself, and we aimed our campaigns wherever we felt we could hit the same mass audience that watches the show." The promotional campaign, which included many contests and unusual displays, was particularly unique in that each local promotion man was given the freedom to do what he felt was necessary to break the record in his territory. Philadelphia was the first area to reorder, and the rest of the nation, including r&b markets, country markets and other every kind of market, was soon to follow."

"But the biggest sales, according to Uterano, "are coming from family type stores."

Rolontz Talks

On the advertising end, Bob Rolontz, VP for Advertising and Public Relations, outlined his full-scale media campaign. He not only went heavily on the traditional trade and consumer ads, but he put ads in TV Guide, laid in spots on TV shows in many major markets, and even had billboards put in strategic locations in L.A. Other advertising aids included full color stand-ups and posters picturing Archie Bunker holding up the album, and, of course, the many TV and radio appearances made by the members of the TV cast.

Rolontz expects the "All in the Family" package to sell for at least six months, and both he and Kagan look forward to some kind of follow-up in the spring. Other "All in the Family" projects are also in the air, and the millions of fans of the show and the records can expect to be exposed to some surprises in the coming months.

Funky Tribute at Record World

Paying homage to the first release by the Grand Funk Railroad (on their new label), "E Pluribus Funk," are Record World staffers and (second from left, standing) Joe Maimone, Capitol Records Trade Liaison, New York. From left, standing: Mitchell Fink, Maimone, Joe Fleischman, Andy Post, Ron Ross, Gregg Geller and (kneeling, from left) Mike Sigman and Fred Goodman.

All in the Atlantic Family

(Continued from page 3)

"Those Were the Days," written by Lee Adams and Charles Stroence, and "do it as an old timey song with a Dixieland band." He produced the O'Connor-Stapleton single in a hour and a half, and, to preserve the spontaneity so inherent in the song, had it released with no overdubs of any kind.

Kagan, who worked closely with producers Norman Lear and Bud Yorkin, as well as with the entire cast of the show, explained the success of the album simply by observing that "people who love the show and hate to wait until Saturday night can now play the record any time. And we got tremendous cooperation from the members of the cast, who made many appearances despite the enormous pressures of doing the show each week."

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"But the biggest sales, according to Uterano, "are coming from family type stores."

Electro Sound Sets Soviet Tape Plan(t)s

• HOLBROOK, NEW YORK—Allen Weintraub, President of Electro Sound, a subsidiary of Viewlex, Inc., announced last week that Electro Sound has entered into an agreement with Melodia Music to supply turn key tape duplicating facilities to be installed in Russia for the mass duplication of magnetic tape cassettes that would be used initially for consumer entertainment.
Some people don't join ASCAP because they think they can't get in. We don't know whether to be flattered or annoyed.

Somewhere along the line, word got out that ASCAP was the Phi Beta Kappa of the music industry. And the only way to become a member was to be elected for outstanding achievement.

A look at our list of members didn't do anything to discourage it: Irving Berlin, Richard Rodgers, Burt Bacharach, Bob Dylan. (You get the idea.)

While we're flattered that many writers have this view of us, we're happy to admit there isn't a shred of truth in it. And if almost all the outstanding writers in the business seem to belong to ASCAP, there's a good reason.

Royalties.

ASCAP collects more royalties for its members.

You see, ASCAP is a performing rights society owned by its members—writers and publishers of music. As a result they're able to look out for their interests better than someone who isn't a writer or publisher. They have to account to no one but themselves.

So who do you have to be to join ASCAP?

Simple.

Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded is eligible.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publications of musical works is eligible.

So if you're thinking of joining a performing rights organization, or have already joined one and are sorry it wasn't ASCAP, get in touch with Dave Combs in New York at (212) 595-3050. Or Herb Gottlieb in Los Angeles at (213) 466-7681. Or Ed Shea in Nashville at (615) 244-3936.

If the line's busy, hang up and call again.

After all, there are 30,000 of you and only three of them.  

ASCAP  
Lincoln Plaza,  
New York, New York
Tony Lawrence

HOLLYWOOD—UA has tentatively planned a mala party Jan. 10 at the Whiskey to debut their new Legendary Masters Series, Del Shannon (“Runaway”) will m.c.; Jan and Dean will appear and, perhaps, perform. Leon Russell and Herb Alpert are already contracted to do backup work as they did in the early days.

“Tis The Season Dept: Mike Jagger, his lovely Irilde Biarca and Rodney Bingert were chatting quietly at the Who last week after the boys’ wow ’em concert in Inglewood (where they made 60 G’s) but the evening’s true highlights came when the lads, during some good natured fun, accidentally knocked over the display of their gold and platinum records.

Four nights later A&M hosted a couples buffet to hear Gary Wright and Wonderworld on the soundstage with Lou Adler, Jack Daughterty and Cyril Jordan, currently label-looking, of The Flaming Groovies attending.

Dellas/Wald Management no longer... Bell proxy Larry Utal and his wife Pam invited a few friends (including David Cassidy and Shirley Jones) to the sleek Maisonette Room at the Beverly Hills Hotel just to say hey, and thank you, and release an Electrodisc of Melba Moore at Philharmonic Hall very soon... Decca’s Mick Greenwood will tour in January with a band comprised of notables such as Pat Donaldson, Jerry Conway and former Fotheringly drummer, Jerry Donahue... You Can Go Home Again Dept: Chuck Barris, who used to work for Capitol, returns to the tower in two weeks to wax “Mother Trucker” b/w “Borrowed Time” with Larry Cox doing A&R... Mickey Dolenz back bootlegging by hosting the Don Steel Show on KJH and making an appearance on Virginia Graham singing his new single, “Easy On Your... The Jackson Five will be toppings at the First Annual Martin Luther King, Jr. Birthday Commemoration Concert in Atlanta Jan. 12 with The Supremes also on the bill... Wedding bells chime on Dec. 27 for lovely Capitol priestess, Claire Brush and Ken Sasano and it’s been rumored that Alex Harvey is scribbling her a wedding song... Denny Shananah and Francis X. Feighan have formed a pubbery specializing in legit attraction... In addition to wishing the boys good luck it only seems proper to run their first press release which conveys the info that “Godspell” fresh from its six-week sellout at the Mark Taper Forum, moves Tuesday to the Ivar Theatre right here in H’wood... Jimmie Haskell currently thumping his new ABC Dunhill album, “California 90" with interviews set on KFLK, KJJZ and KGIL... A Golden Mike Award goes to KGKJ’s Bob Howard for best news commentary... England Dan & John Ford Coley gig the Golden Bear in Huntington Beach Jan. 7-9... Chicago’s younger brothers, Madura, join David Blue and Batdorf and Rodney to provide musical pleasure during Gana Prods’ Las Vegas blowout New Year’s which will begin at 7 p.m. and will end with Chicago themselves taking the stage and playing some new stuff... Steve Barri gave Bob Levinson a gold record for his part in the Hamilton, Joe Frank & Reynolds hype and the ultimate (and deserved!!) success of “Don’t Pull Your Love... John Barry also bashed away from “Mary, Mary, My Dearest” (this year’s duvalllic epic) next spring at London’s Albert Hall... Mark-Almond record live at the Troubadour in February... Bill Siddons, manager of the Doors, and John Frankenheimer (not the producer/director) now co-managing The Wackers, nearly out with their second album on Elektra. Comings Attractions: An exclusive Dialogue with Family’s Artie Ripp as he thoughtfully expounds about George Golden and Allan Freid among others.

Byrd Single

NEW YORK — Polydor has released Bobby Byrd’s new single “Keep On Doin’ What You’re Doin’” b/w “Let Me Know” on Polydor-distributed Brownstone Records.

Song was written by Byrd along with James Brown and Fred Wesley, was produced by Brown and arranged by Brown and Wesley. The record is a Right On James Brown Production.

CONCERT REVIEW

Brewer, Shipley

Carnegie Hall Headliners

NEW YORK — Brewer and Shipley live on a farm in Kansas, but every once in a while they venture a trip to New York to give their large and growing following a new taste of their music. On their latest trip they headlined a show at Carnegie Hall (3), and again succeeded in coming up with a few pleasant surprises for the fans.

Playing most of the familiar songs from their first two albums and several things from the new “Shake Off the Demons,” the Kama Sutra duo revealed a somewhat more driving sound than in previous concerts. Mark Naftalin, noted blues pianist who has appeared on their albums, joined with them, and when he could overcome the faulty sound system, added much to their sound. Highlights included “Shake Off the Demons,” “Indian Summer” and “One Take Over the Line.”

Opening the show was Budah’s Steve Goodman, one of the best guitarists among the new wave of songwriter-performers. He played a diverse set, the outstanding numbers, a satire on country songs and the melodic and touching “Would You Like to Learn to Dance?”

Mike Sigman

33 Acts

At NEC

KANSAS CITY — The National Entertainment Conference and the Showcase Selection Committee have announced the thirty-three acts that will be showcased during their national convention. The convention will be housed at the Muehlebach Hotel here February 13-18.

Delegates attending the convention will be able to book talent for a savings of up to $3,000 for one act.

Acts showcasing at the convention can be booked only during that time for these savings.

Regular prices go into effect after the convention is over.

Delegates will also have the opportunity to work with neighboring schools in getting the best price possible on block booking acts that will be at the convention.

Acts to showcase and the presenting agencies are as follows:

The Same - Lay Blues Revival

To All Our Friends in the Trade, Thank You.
ENGLAND
By RON McCREIGHT

U.K. Picks of the Week for U.S.

SINGLE
"STONY GROUND"—The Foundations—MCA Records—Southern Music

SLEEPER
"SATURDAY MORNING SATURDAY NIGHT"—Leadbetter Possum—Famous Records—Copyright Control

ALBUM
"HUNKY DORY"—David Bowie—RCA Records

—LONDON—Interesting statements made by Allen Klein in London this week, which revealed certain difficulties concerning the release of various new Apple products: John Lennon and Yoko Ono’s disc of “Happy Christmas, The War Is Over” is now set for U.S. release but Northern Songs’ refusal to acknowledge Yoko’s split of the copyright will stop the record being issued here, as U.K. copyright laws require a license from both publishers involved. Yoko’s share has been claimed by Ono Music (Continued on page 71)

GERMANY
By PAUL SIEGEL

SINGLE IMPORT TIP OF THE WEEK
"WHAT AM I LIVING FOR?"—Ray Charles—ABC Electrola

SINGLE EXPORT TIP OF THE WEEK
"WIE EIN STERN"—Frank Schobel—Philips

AFRTS RECORD OF THE WEEK
"BUCKWHEAT"—Movin’ on (Part 2)—London

ALBUM OF THE WEEK
"TEN YEARS LATER"—Gene Pitney—Musicor

—BERLIN—Mayor Klaus Schütz admires our music industry, and sent me a musical telegram for my birthday, Dec. 8. . . . Dr. Laci Veder, Wilfried Jung and Hundertmark of the powerhouse EMI group in Germany have two sons of great international artists on the German market, Rico Lanza with “Serenata” and Jan Kiepura, Jr., with “Liebesmelodie.” May I suggest a duet, fellas? . . . Bata Illie has another hit with Johann Michel pubbery, “Ein Herz steht nie still” . . . Mr. Ingwersen of RCA Musik in Hamburg receives a phone call from RCA Italiana in Rome about Riz Ortolani’s new film, “Uncle Tom,” with Katyna Ranieri doing an inspired vocal on (Continued on page 72)
ITALY’S TOP 10
1. AMORE CARO AMORE BELLO
   BRUNO LAUZI—Numero Uno
2. PENSIERO
   I FOOK—CBS-Sugar
3. UOMO
   MINA—POU
4. LA CANZONE DEL SOLE
   LUCIO BATTISTI—Numero Uno
5. IO E TE
   MASSIMO RANIERI—CBS-Sugar
6. MAMMY BLUE
   POP TOPS—TF
7. CHIESA SE VA
   RAFFAEELLA CARRA—RCA
8. DOMANI E’ UN ALTRO GIORNO
   ORNELLA VANONI—Ariston
9. LA SINFONIA N. 40 DI MOZART
   WALDO DE LOS RIOS—Ceresello
10. IL DIS SERPENTE
    AUGUSTO MARTELLI—Cinevox

(Through Courtesy of EMI of France No. 1—Paris; Director Pierre Delanoe)

GERMANY’S TOP 10
1. MAMMY BLUE
   POP TOPS—Finger Bellaphon Publisher: Claude Pavall
2. CO.DD
   THE SWEET—RCA
3. AKROPOLIS ADIEU
   MIREILLE MATHEIU—Ariola
4. BORRJUOTO
   PERET—Ariola Publisher: Ambra
5. SOLEY SOLEY
   MIDDLE OF THE ROAD—RCA Publisher: RCA Italiana

HOLLAND

By ROB OOT

AMSTERDAM—N.V. Phonogram released the Chuck Mangione double-album “Friends and Love” (Mercy) and a single from the album, called “Hill Where the Lord Hides.” There is much demand for this US chart item.

From Philips France N.V. Phonogram rushed out three versions of the “Jesus Cristo” hit. Though there are well over a dozen versions on the market now, this looks like the Peter Mack Lane record on Philips will be the winner.

Phonograms Decca Dept. reports fine sales for The Tom Jones “At Caesars Palace Las Vegas” double-album on Decca and the release of Engelbert Humperdinck’s “Live at the Riviera” album. British singer Daniel Boone (of “Daddy, Don’t You Walk So Fast” fame) has a new record out in Holland, entitled “Mamma” (Penny Funkerling). On Nov. 3-4 Black Sabbath did two sell-out concerts in Rotterdam and Amsterdam, giving a tremendous boost to their “Masters of Reality” LP (Vertigo).

The Anglo-German Les Humphries Singers have a new hit in Holland with “We’re going down to Jordan” (Decca). The record is currently 12 on the national hit parade.

Ex-rock singer Peter Koelewijn has a smash hit in Holland. Peter re-recorded a song called “Kom van dat dat af” (“Get Off That Roof”), which he recorded in the late fifties for EMI and eventually earned him a Golden Disk. Peter recorded his new version for Philips and is currently in the Top 10.

French star Enrico Macias in Holland on Dec. 16 to tape three songs for a Saturday Night TV show, to be transmitted on Dec. 18.

N.V. Phonogram released a first album by the duo Mouth & McNeal on the Decca label. Mouth & McNeal top this week’s charts with “Hey, You Love” (Decca) and are approaching golden figures.

ITALY

By MARIO PANVINI ROSATI

SINGLE EXPORT TIP OF THE WEEK
“PREHISTORIC SOUND”—Osage Tribe—Bla...Bla

SINGLE IMPORT TIP OF THE WEEK
“JESUS CRISTO”—Roberto Carlos—CBS-Sugar

ALBUM OF THE WEEK
“BUON NATALE” (“Merry Christmas”)—Frank Sinatra—CBS-Sugar

MILAN—With the song “Amore Caro Amore Bello” (“Dear Love, Wonderful Love”) penned by Mogol (lyricist) and Lucio Battisti (composer), the Italian artist Bruno Lauzi has reached the peak of his long career. “Amore Caro Amore Bello” in the No. 1 record in our charts and Lauzi’s biggest hit. The fame of this talented artist appeared on the musical scene 10 years ago, making his debut both as singer and composer on the CGD label. His first disc which climbed our charts was “Ritornerai,” followed by “La Donna Del Sud.” Many Italian artists have recorded his successful compositions, such as “Il Poeta” waxed by Mino Rea and Giorgio Gaber. As Bruno was responsible for the Italian versions of Jacques Brel’s songs, and for many of the songs of Serge Reggiani. Just recently he joined the publishing and record group Numero Uno.

MIDEM informed us that more than 300 firms from throughout the world have already registered for the 1972 edition of the event. The list of the Italian participants includes: Gruppo Editoriale Ariost, Beat Record Company (a new record firm with main office in Rome), Bixio Edizioni Musicali, Campi & C. S.p.A., CBS-Sugar and Sugarmusic, EMI Italiana, Fonit-Cetra S.P.A. and R.I.F. Record Company. Other Italian firms are expected to register within a few days, and the participation of RCA and Numero Uno seems certain due to the success they have had in past years at MIDEM.

England

(Continued from page 70)

Inc. Similar copyright problems have also delayed Lennon’s solo record, “Luck Of The Irish,” and there is no immediate intention of issuing, in any territory as yet. However, brighter news for George Harrison’s Madison Square Gardens Live album, which is now confirmed for world wide distribution on Apple by CBS excepting the U.S.A. and Canada, where Capitol will handle it. The recording, which also features Ringo Starr, Bob Dylan, Leon Russell and Billy Preston, is a three-record album, complete with book package, and will be available immediately, at the suggested retail price of $12.98, in the U.S.A., with release here following shortly. Finally Klein revealed plans for a new Rolling Stones album, titled “Hot Rocks.” This is an anthology of Stones music from the early days through to the present time, two “Sticky Fingers” tracks being included. Again, sadly, no definite plans for its U.K. issue, but A&KCO have confirmed that they will schedule it for Stateside shipping early in the new year.

A & M Records have appointed a creative director for their British operation, the post being taken by Californian, British resident Michael Doud. In an announcement made by A & M’s European Director Larry Yaskiel and British Director John Deacon, Michael De May was also newly appointed, taking up the position of European co-coordinator, based in London. This reorganization will enable Yaskiel to concentrate on signing new British artists and the exploitation of all A & M product. He will continue to work out of the London office, reporting directly to president Jerry Moss.

(Continued on page 72)
Echo Intros
Noise Reducer

NEW YORK—On the heels of introducing the revolutionary new automatic microwave computer unit, "Digilog," which was developed and designed by Echo Sound Studios' president Nick Balsamo, the studio announced the addition of an additional feature known as the DBX 187 Noise Reduction System. Considered to be the most advanced facility in its field, the DBX 187 eliminates tape hiss noise without effecting the sound reproduction on the tape. Its many uses include the re-processing of old tapes even on midmixing in cutting master discs and is particularly effective in on-location recording.

Balsamo advises the DBX 187 is totally compatible with "Digilog" and its overall compatibility is simplified to the extent where its utilization is not necessary with any tapes, regardless of their source.

The DBX 187 was used last week at Echo Sound Studios in the recording and videotaping of an exciting new rock group, Hemlock, and Balsamo praised the results of the sessions largely due to the effectiveness of the DBX 187 Noise Reduction System. Balsamo also added that the addition of the new system will not effect either studio rates or cutting room rates.

Germany

(Continued from page 70)

"Oh My Love"... John Ch. Sch. of BASF Records & Tapes, Ludwigshafen, prepared an enticing Christmas package featuring Romeo and Riz Jortoli which should please the ladies... Ch. President with "Dinamite" inked on Philips... Cindy & Bert really mean it when they sing, "Jeder braucht Jeden."

Jack Grunsky of Kuckuck label going to the top next year... Lilo Bornemann pushing on Bernd Gollin of Bellaphon and Sonny Appel of Bowa with "Dinamite" inked in... Rudy Szlak has a great Mary Roos CBS disc with "California Nacht"... Hans Blume formerly of Teldec, Hamburg, is a whiz at promotion and sales which he proved with Hanna... Next week there's a play in Berlin with Paul Burkhard, "A Swiss Naivity," produced by Marika Hevck. Remember Eddie Fisher's big one, "Oh, My Papa?" inked on Bowa?... Lennio Hodes is like a rubber ball; he always bounces back into action, as proved by his new Hollywood group, Spectatorious... Ariola's Monty Luftner stood side by side with Hilde Alexander in the wings of the Concert Hall in Germany during the Peter Alexander show bursting with pride. Who wouldn't, with such a sell-out, enthusiastic audience?... Mona Bapiiste did a pro job on her recent TV show, and I predict that 1972 will be her big year... My teenagers Yvonne (13) and Andre (14), are steady viewers and of the successful ZDF Hit-Parade network show, as produced by Truck-Brams, run by Dieter Weber and spoken by Eddy "Dinamite" of a good show for kids from 6 to 60... Roberto Blanco of CBS should have his own TV show, and should have Kai Bloemer of RIAS both loaded with talent, knowhow and above all, humility... Wonder what Johnny Cash would say if he heard the German recording by EMP's Howard Carpendale (from South Africa), "Heiss wie Feuer" (Hot as Fire)... The latest stars in Germany, Austria and Switzerland who can German a lyric can contact Monika Jürgen through Gema.

Merc Fetes Bown

A special party was hosted in London recently by Gaff-Master Management for Irwin Steinhberg, President of Mercury Record Productions, Inc. and Andy Bown. The occasion: Bown signing his contract with Mercury, whereby that company will release his product in the North American territories. The deal was initiated in Chicago in September by Mike Gill Associates as part of their A&R agreement with Mercury. Pictured from left are Steinhberg: Bown; Mike Gill of Mike Gill Associates; Jim Horowitz, Producer; and Billy Gaur of Gaur-Masters Management. Also in attendance at the party was Denny Rosencrans, Director of National Promotion.

CONCERT REVIEW

Who What?

HOLLYWOOD—What can honestly be said about Decca's Who at this point? They sold out the 18,000 seat Forum 90 minutes after tickets went on sale. Their very presence in the facility caused one young lad to try and catapult over the turnstile to gain admission. Finally towards the end of the concert, the Who, in their blinding, blustering brilliance, had those 18,000 people on their feet for almost half an hour.

This report of the Who's effect is a result of the most dazzling musicanship displayed in this country over the past year. The songs, the arrangements and the total commitment to the material is so straight-forward. They came on, played, and, in very instance on this tour, conquered.

From "My Generation" and "Behind Blue Eyes" to a medley from the now legendary "Tommy," it was 1971's most memorable evening in rock. One crowning touch to be mentioned was the illumination of a set of massive flood lights at the end of the show, bathing everyone in a bright light from the neck up. Maybe that type of spectacle has been done before but seldom with such a prologue.

Tony Lawrence

Bright Fellows

England

(Continued from page 71)

Deep Purple are currently experiencing an unfortunate run of bad luck which commenced with vocalist Ian Gillian's illness last month. Gillian, now fully recovered, traveled with the rest of the group to Montreux (South of France) to utilize the Stones' 16-track mobile recording unit for their next album. Their idea of housing it in the impressive casino was squashed, when during a Frank Zappa concert, the day before they planned to start recording, the place caught fire and a few hours later became a complete ruin. All Deep Purple members were amongst those who escaped unhurt and they now intend to switch the unit to the Montreux Pavilion, expecting to complete the album by the end of this month.

No better Christmas gifts for Tim Rice and Andrew Lloyd-Webber than the gold and platinum discs for Superstar, presented to them by Anthony Grant, M.P., Parliamentary Secretary of State for the Department of Trade and Industry, at London's Inn On The Park Hotel earlier this month. Grant also paid tribute to MCA Records for the part they played in helping U.K. invisible exports.

Bill Thompson, business affairs manager for Jefferson Airplane's Grant label, presently in town giving us a clearer idea of the label's recording policy. Whilst announcing initial Grant signings for Papa John Creach, Hot Tuna and the "Sunflower" album, Thompson enthused. Other initial signings for the RCA distributed label include Grace Slick, Jack Irons, Black Kangaroo and Steve Talbot.

Lilian and Gerry Bron presently visiting New York to discuss, with various publishers, the future of the impressive Bron Music catalog. Their existing contract with Dick James Music expires at the end of the month leaving them free for the U.S.A. and Canada. While in the States Lilian and Gerry will also be finalizing tours for their acts, Osibisa and Uriah Heep.

British rock group, the Move, have formed a new band named the Electric Light Orchestra, specializing in a more free form classical and jazz type of music. E.L.O. consists of the Move's Peter Buck, Roy Wood and Jeff Lynne, together with horn player Bill Hunt and violinist Steve Woolam. Their first album has just been issued by E.M.I.'s label, Harvest.

tony lawrence
Happy New Year
Gershwin Spec To Daybreak: Astaire, Lemmon Star

HOLLYWOOD — Daybreak Records secured the much sought-after original cast record rights to the Bell System's Family Theatre 90-minute TV special, "Jack Lemmon in 'S Wonderful," starring Robert Kert, Robert Mitchum, and the orchestra of Elliott Lawrence.

The single 12-inch LP is being rushed into release so that it will be available at retail outlets nationally during the first week of January and high-lighting the Daybreak and Gershwin evergreens as "Rhapsody in Blue." "Someone to Watch over Me," "I've Got a Crush on You," an American in Paris. "Concerto in F," "Oh Lady Be Good," "A Foggy Day." "They Can't Take That Away from Me," "The Man I Love," "But Not for Me," "They All Laughed," "Let's Call the Whole Thing off," "Embraceable You," a "Porgy and Bess" medley, "Fascinating Rhythm" and "S Wonderful."

Daybreak will make the album available in Canada at the same time as the USA inasmuch as the Bell Family TV special airs a week earlier, Jan. 11, in Canada. Internationally, the Daybreak original cast recording will be marketed in England, Japan, Australia, on the Continent, etc., within four weeks after USA distribution to take advantage of foreign TV dates now being set.

Daybreak Executive Vice-President and General Manager Bobby Weiss anticipates heavy interest in the LP in the USA and globally due to the combination of Gershwin song favorites with the blockbuster cast.

"We are very honored at Daybreak," said President and founder Sonny Burke, "to be able to bring to the world of Gershwin music lovers, one of the most outstanding musical tributes with a cast of all stars so beautifully dedicated to making this a most memorable recording event—to bring to the Bell Family TV Special."

Special merchandising and publicity tie-ins are being co-ordinated between Daybreak Records, RCA, Rogers, Cowan and Brenner (in behalf of AT&T/Bell), N.W. Ayer, NBC-TV and the producers of the Daybreak Gershwin special, Joseph Cates and Marty Charrin.

Burke, who coordinated and produced the transfer from the TV visual recording to the actual vinyl version, spent a total of more than 60 studio hours in transferring the transmission to the recorded release so as to obtain a maximum result with a tightly-edited melody-packed long-play.

The Gershwin recording on Daybreak will be one of three new albums scheduled by the Hollywood diskery as part of their January release.

Baldry Group

LONDON—John Baldry, recently returned from his debut American tour, has formed a new group.

Featured in the new lineup will be ex-Colosseum guitarist Jimmy Litherland; bassist Bill Smith and drummer John Deitrich, both formerly with England's Million Trio. Also featured in the group will be pianist Ian Armit and guitarist Sam Mitchell, both of whom toured the States with Baldry this past summer.

The new band will be headlining at John Morris' new Rainbow Theatre in London January 12, kicking off a British tour which will take them to 16 cities. Present plans are for Baldry to return to the States in March for a comprehensive cross-country tour.

Following the New Year holiday, the group starts work on a new album which, like Baldry's first, will be co-produced by Rod Stewart and Elton John. Warner Bros. plans this March release to coincide with the tour.

If Visits

NEW YORK—If a British brass-rock group which has released three LPs in this country on the Capitol label (the latest is "If III"), sent a couple of its members to Record World last week to report on current and future projects.

It is finishing up an American tour, and will be touring the Continent in the coming months. According to Dick Morrisey, "Everything's coming into shape. The band is more together now than it's ever been before. We want to do a live album for our next release."

Record World's Singles Chart

DECEMBER 25, 1971

THIS LAST

WK. WK.

1 1 FAMILY AFFAIR Sly & The Family Stone— Epic 5-10805
2 3 CLEAN UP WOMAN Betty Wright— Alston 45061 (Acol)
3 2 GOT TO BE THERE Michael Jackson— Motown 1191
4 4 I'M A GREEDY MAN (PART 1) James Brown—Polydor 14100
5 5 EVERYBODY KNOWS ABOUT MY GOOD THING (PART 1) Little Johnny Taylor— Star 55 (Isleworth)
6 7 ONE MONKEY DON'T STOP NO SHOW Honey Cone—Hot Wax 7110 (Buddah)
7 12 DROWNING IN THE SEA OF LOVE— Joe Simon— Spring 120 (Polydor)
8 8 SCORPI0 Dennis Coffey— Sussex 226 (Buddah)
9 9 YOU ARE EVERYTHING Stylistics—Aco 4581
10 15 LET'S TAKE TOGETHER Al Green— Hi 2202 (London)
11 6 HAVE YOU SEEN HER Chi-Lites— Brunswick 55462
12 11 LOVE IS FUNNY THAT WAY Jackie Wilson— Brunswick 55541
13 25 SUGAR DADDY Jackson 5— Motown 1194
14 14 AIN'T UNDERSTANDING Mellow Butler & Eager— Mercury 73255
15 10 SUPERSTAR (REMEMBER HOW YOU GOT WHERE YOU ARE) Temptations— Gordy 7111 (Motown)
16 21 MAKE ME THE WOMAN YOU COME HOME TO Gladys Knight & The Pips— Soul 35091 (Motown)
17 17 EVERYBODY'S EVERYTHING Santana— Columbia 4-45472
18 22 LOVE GONNA PACK UP (AND WALK OUT) Persuaders— Win or Lose 220 (Atlantic)
19 13 ROCK STEADY Aretha Franklin— Atlantic 2838
20 20 SATISFACTION Rolling Stones— Atlantic 54211 (Motown)
21 14 WHERE DID OUR LOVE GO Donny Elbert— All Platinum 2330
22 13 RESPECT YOURSELF Staple Singers— Stax 0104
23 24 AFTER ALL THIS TIME Merry Clayton— Ode 66020 (A&M)
24 26 THAT'S THE WAY I FEEL ABOUT CHA Bobby Womack— United Artists 50847
25 27 SCRATCH MY BACK Clarence Carter— Atlantic 2842
26 22 MEN ARE GETTING SCARCE Chairmen of the Board— Invictus 9103 (Capitol)
27 31 SHOW ME NOW Motown— 4066
28 29 YOU MAKE YOUR OWN HEAVEN & HELL Undisputed Truth— Gordy 7112 (Motown)
29 34 PAIN Ohio Players— Westbound 188 (Chess/Janus)
30 30 WHAT TIME IS IT General Groove— Down to Earth 77
31 32 DON'T TURN AROUND Black Ivory— Today 1501 (Perception)
32 36 FIREFIRE & Water Wilson Pickell— Atlantic 2852
33 35 DON'T PULL YOUR LOVE Sam & Dave— Atlantic 2839
34 30 KEEP ON KEEPIN' ON N. F. Porter— Lydia 1010
35 42 WAY BACK HOME Jr. Walker & The All Stars— Soul 35090 (Motown)
36 46 GET UP & GET DOWN Dramatics— Volt 6018
37 38 LET ONE HURT DO L. J. Reynolds & Chocolate Syrup— Law-Ton 1553 (Acol)
38 25 DO THE FUNKY PUNKY Rufus Thomas— Stax 0112
39 50 WHAT AM I LIVING FOR Ray Charles— ABC/Tangerine 11317
40 41 AT LAST Jesse James— Zay 30,002
41 44 HOW CAN I PRETEND Continental 4— Jay Walking 013: B (Chess/Janus)
42 23 THEME FROM "SNAPT" Isaac Hayes— Enterprise/MGM 9038 (Stax/Volt)
43 45 BE MY LOVE & PARTY Gang— Law-Ton 1554 (Acol)
44 40 BE MY LOVE & PARTY Gang— Law-Ton 1554 (Acol)
45 47 NATURALLY Jesse Hill— Blue Thumb 204
46 47 SLIPPIN' INTO DARKNESS War— United Artists 50867
48 48 SON OF SHAFT Bar-Kays— Volt 4073
49 54 WHY DON'T I THINK OF THAT Brenda & The Tabulations— Top & Bottom 411 (Jimmie-Gyden)
50 54 WOODIE T-WOO: CAUSE THAT'S THE WAY I KNOW People's Choice— Phil-L.A. of Soul 352 (Jimmie-Gyden)
51 52 LOVE OF MY MAN Dionne Warwick— Scepter 12336
52 57 YOU WANT IT, YOU GOT IT Detroiter— Westbound 152 (Chess/Janus)
53 55 WHO YOU GONNA CALL Freddy Knight— Paula 360 (Jewel)
54 56 JUNGLE FEVER Chakhasa— Polydor 15030
55 1 I GOTCHA Joe Tex— Dial 1010 (Mercury)
56 56 GOOD OLD DAYS Clarence Reid— Alston 4503 (Acol)
57 57 CAN'T HELP BUT LOVE YOU Whispers— Janus 17
58 58 HUNGRY COUNTRY GIRL Otis Spos and Fleetwood Mac— Blue Horizon 304 (Polydor)
59 59 SEE WHAT YOU DONE DONE Delia Garrett— Right-On 109
60 16 GET DOWN Curtis Mayfield— Curtom 1966 (Buddah)
MERRY CHRISTMAS
From

Jackie Wilson  |  Mc Luhan
Chi-Lites  |  Herman
Lost Generation  |  Rev. C. Coleman
Tyrone Davis  |  Ginji
Barbara Acklin  |  Willie Henderson
Otis Leavill  |  Don Walker
Artistics  |  Smokestack
Freddie Hughes  |  Jean Shy
Wales Wallace  |  Johnny Sayles
Dana Valery  |  John Blount
Brandywine  |  Lucille Armstrong

Mickey Mosely

Brunswick Records Corporation
CONCERT REVIEW

Poco Bright

NEW YORK — The Apple's rock fans have a way of taking over Carnegie Hall and making it their own for the evening: paper gliders, balloons, and friendly shouts pervade the venerable and otherwise stately hall, so that by the time the scheduled entertainment begins, the audience has already done a first-rate job of amusing itself.

Rarely, however, does lightening strike three times in a row as it did last week (6, 7, 8) when Poco brought their country-clean excitement to New York. The SRO crowd was little short of being the important we heard the Epic head harmonize on their tuneful repertoire. While Poco's main movers, lead singer and guitarist Richie Furay and bassist Timmy Schmitt, were as prominent as ever on "Who's Your Next Fool?" and "What Am I Gonna Do?," the latter from the group's last Epic chartmaker "From the Inside," Paul Cotton had an exceptional job on his own numbers "Old Forgiver" and "Railroad Days." Steel guitarist Rusty Young and a very fine drummer and singer George Graman round out Poco's tight bright sound.

Whether they get together on a sweetly lyrical country ballad or pull out the stops on a fast and funky rocker, Poco is a remarkable band — on the brink of becoming one of the major majority of record buyers as they already are the thousands of fans that heard them in Carnegie Hall.

Ron Ross

'Olde Golde' Sparks Stations

HYANNIS, MASS. — Airing of "Olde Golde," the syndicated program based on million-selling records of past years, has made WCOD-FM here the top contem-
MARION LOVE
TO MERCURY

**CHICAGO** — In an unusual contractual deal, Marion Love has signed to a three-year exclusive recording pact with Mercury Records, by Irwin Steinberg, president of Mercury and the singer's manager, Arnold Mills.

According to Mills, the contract specifies that label will set up concert tours and club dates with other Mercury artists, with a minimum number of engagements guaranteed each year.

Miss Love will cut her first album in London next month, with Bill Gaff and Jimmy Horowitz producing. She'll fill concert dates in England during January, also set up by Mercury, Mills said last week.

GARNER FIRSTS

**NEW YORK**—Erroll Garner is set for a series of appearances in 1972, each marking a first time for him:

February 7th to 20th, he will make his first appearance at the Regency Hyatt House in the suburbs of Chicago. On February 21st, Garner will open a week's engagement at the RAMADY Inn in St. Louis. Again, this is his first appearance there, and his first St. Louis date in over a decade.

On March 11th, Garner will appear as guest soloist with the Orlando Symphony Orchestra, also a first date.

Garner has just completed a series of recordings, which are being prepared for release early in 1972. The album is set for a concert tour of Europe in April and May of 1972.

HAYES AWARDED

Stax artist Isaac Hayes was recently presented the Dr. Martin Luther King Jr. Nobel Peace Prize Replica by Operation Breadbasket's Milwaukee Chapter. Hayes was presented the Replica by Chapter Director John T. Witherspoon during a Milwaukee engagement.

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Personaje de la Semana
(VIP of the Week)

Con solo 5 años en el medio disquero de México y ya su nombre es ligado nacional e internacionalmente por el vínculo profesional, capacidad y don gente.

Agustín Hernandez Aguirre, ingresó en el mundo del aceta-
to en el año 1964; y experimenta los primeros albores de su pasión por el disco en dos distinciones grabadoras, desempeñando el cargo de Gerente de Publicidad y Promoción.

Los imponentes del desti-
no, lo hacen alejarse momenta-
neamente y es la ciudad de Guadalajara en donde desarrolla
lta negocios personales. Pero esta nueva ocupación del capacita
cionado profesional no lo desliza del disco, que ya lo tenía muy metido en el alma; y el 18 de Mayo del 70 (para ser exactos) retorna al Distrito Federal para hacer su ingreso a Discos Peerless de México como Gerente de Publicidad, Promoción y Relaciones Públicas.

Desde su incorporación, los conocimientos y adquiridos van dando sus frutos y su ca-

pacidad profesional se pone de manifiesto en las promociones radiales a nivel nacional, programas de televisión a color, difusión en medios de prensa nacionales e internacionales, consiguiendo de esta manera sostener el prestigio de los artistas Peerless.

De esta forma Peerless de México, conforma paralela
temente con el ingreso de Agustín Hernandez, un equipo profesionalmente capaz y su criterio va en aumento, comparado con el de años anteriores.

En dos oportunidades, es el responsable de la promoción de la representante de México a Festivales Mundiales Perú EE.UU., en donde precisamente México ocupa el Primer lugar con una artista Peerless.

Para Agustín Hernandez, quien se manifiesta a nivel Peerless — México no ha perdido absolutamente nada del mercado Latinoamericano; por el contrario, ha ganado mercado, tanto en Latinoamérica como en EE.UU. y Europa. Y es por esta razón, que se han suscitado constantemente los viajes del Presidente de la Compañía Heinz Klinkworth y del Sub-Gerente General Alejandro Zaldívar al extranjero. Quienes han comprobado que artistas como Marco Antonio Vázquez, Rosario de Alba — ganadora de dos festival mundiales — Los Sonor’s, Los Baby’s, Los Salitros y Los Freddy’s, han traspasado el muro de las fronteras con amplia ventaja a su favor en popularidad y venta.

(Continued on page 80)

By TOMAS FUNDORA
(This column appears first in Spanish and then in English)

Entre las discretas actuaciones de siempre, se reuní el pleno de la Federación Latinoamericana de Productores Fonográficos en Guayaquil este mes pasado, y celebró su VII Congreso Latinoamericano de Productores Fonográficos y su Asamblea Ordinaria, en la cual se efectuó la elección de nuevas autoridades para la enti-
dad. En esta oportunidad resultó electo con el cargo presidencial el buen amigo Néstor Nor-
berto Selasco, ciudadano argentino y actual vice-presidente de la Cámara Argentina de Productores e Industrias de Discos Fonográficos y titulares a su vez de la empresa Sicamericana de Buenos Aires, propietaria del sello Music Hall... Bueno, me encanta la idea de que Selasco sea presidente de esta institución que hasta ahora ha mantenido en general una conducta muy discreta y de altura (tan alta ha sido la altura que se ha perdido en el espacio). En primer lugar, estas sesiones entre artistas latinoamericanos (que son de ellos llevan el hacha y el cuchillo guardados en la manga del gabán) que se mantienen en total y absoluto secreto, no conducen a nada. La hipocrisia en encarar los graves de los productores fonográficos hace que la Federación sea inoperante y solo de la oportunidad a sus miembros de saldarse y hablar un rato de negocios. Si en realidad quisieran hacer algo, debían atacar con la manga al codo en gran problema de los "royalties" y el lanzamiento de grabaciones tales o más cuales sin la menor autorización para hacerlo por algunos de sus miembros. La copia de los éxitos de otros sellos, por los miembros de la propia asociación y todo género de irregu-
laridades. En segundo punto y de extrema im-
portancia, deben darle entrada también en esta asociación a los productores latinoamericanos de distintos países, que también tienen derecho de formar parte del organismo. Total, en Estados Unidos hay productores en extremo cuberreros y honestos como en Latinoamérica en general y también los hay tan "canillitas" como algunos de sus distinguidos y muy ac-
tuales miembros. Una verdadera federación sería un freno, a través de declaraciones públicas, de mil irregularidades que se cometen cada año. Una verdadera y funcional federa-
tión terminaría con mil sinvergüenzuras que se hacen cada año. Una verdadera y operante federación sería capaz de conseguir verdaderos Discos de Oro a los artistas que verdadera-
mente lo merezcan, Ojalá al cordial Selasco se le permita operar energicamente por la federación. Ojalá se atinen a hacer algo que valga la pena, porque de no ser así, casi no es ninguna honra notable, el ser miembro o presidente de un organismo que no funciona en esta vida... solo se arrastre cómieramente ante situaciones que requieren una total y abso-
lutamente para afrontarlas. De no ser así... sigan con sus Congresos... ¡Total!... así se entretienen y se saldan.

 También se acaba de "piratear" descarada-
mente en Nueva York, las grabaciones larga
duración "Serena Moderna," "Estoy Solito" y "Dos Corazones" de José Miguel Class, el Galli-
to de Manantí, que mantiene en gran volumen de ventas. Hasta en esto sería útil una verdadera Federación de (Continued on page 79)
José Vias, who is for the past two years has been General Manager of RCA Records' operations in Mexico, has been appointed to head all RCA's Latin American licensee operations and product line.

Announcement was made by Robert Hurford, Division VP, RCA Records International, who said Vias will return to New York Jan. 1. to assume his new position.

Hurford said that RCA is expanding its international activities to more effectively market its U.S. product in the Latin market and to fully develop its Latin artists in the U. S. and other countries.

Jim Bailey, Manager, International Licensing and Marketing, to whom Vias will report, said, "The Latin Markets of the world are a very significant part of RCA's business and require the full attention of an expert in this field. Mr. Vias' extensive experience and knowledge in this area make him the ideal person for this important new post."

**Vias Heads RCA Latin Licensee Operations, Product**

**MERRY CHRISTMAS FELICES PASCUAS**

AND A HAPPY NEW YEAR FROM

TITO PUENTE   EDDIE PALMIERI   JOSE CUBA

LA LUPE   NORaida   CELIA CRUZ

GILBERTO CRUZ   JOE CAIN

AND US TOO...ADITA OCHOA...TONY CONGA

Y NOSOTROS TAMBIEN...MARIA ACEVEDO...JOE CAIN

TICO-ALEGRE RECORDS

17 WEST 60th ST., NEW YORK, N.Y. 10023 (212) 757-9880

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**Campbell Open**

HOLLYWOOD—Robert Goulet, Efrem Zimbalist, Jr., Joey Bishop, David Hartman, Buddy Hackett, Robert Stack, Lawrence Welk, Jack Carter, Bobby Goldsboro and Gary Morton are among the first celebrities to accept invitations from Glenn Campbell to play in the pro-am division of the Glen Campbell Los Angeles Open.

The pro-am, featuring the nation's top pros paired with celebrities from show business and the sports world, will be held at Rancho Golf Course on Jan. 5, followed by the Open proper, Jan. 6-9. Campbell, co-sponsor of the event with the L.A. Junior Chamber of Commerce, will also participate.
Puerto Rico

By WQBZ

1. DEBUT Y DESPEDIDA
   JOSETTE
2. LA CHICA DE LA BOUTIQUE
   HELENO
3. K-JEE
   NITE LIGHTERS
4. LA PARANDA DEL SOPON
   TUNA DE CAYET
5. SHAFT
   ISAAC HAYES
6. ANANTES
   SANTOS COLON
7. ESTOY HECHO UN DEMONIO
   SAPARI
8. YA TE PERDI
   MITO MENDez
9. ESTA NOCHE LA PASO CONT;
   GO LOS ANGELES NEGROS
10. TE AMO DE NOCHE TE EXTRAANO DE DIA
   DANY

Morton Returns

- HEMPESTED, L.I.—Shadow Morton has returned to the recording studios which gave him initial success, Ultra-Sonic Recording Studios. His new production efforts at the Studios for mid-December include GNP on Metromedia Records, Cynara or Scepter Records, Janis Ian and, scheduled for early January, Merrilee Rush on Scepter Records.

LATIN AMERICAN HIT PARADE

(Continued from page 79)

Puerto Rico

By WQBZ

1. MAMMY BLUE
   POP-TOPS
   JOEL DAYDE
2. DOS CRUZES/EL JINETE
   JOSÉ FELICIANO
3. EL VALS DE LAS MARÍPOSAS
   DANNY & DONNA
4. HELP (GET ME SOMECHEL)
   TONY RONALD
5. BROWN SUGAR
   ROLLING STONES
6. PANDEIRADA
   ANGELES DO BARRO
7. JUGUETES A BELEN
   CARLITOS
8. TÚ MÚNICO
   TOM JONES
9. HOY DÁRIA YA LA VIDA
   MARTINHA
10. JESUS
    JEREMY FAITH

Spain

By Mariano Méndez Vigo

1. MAMÁ MI BLUE
   POP-TOPS
   JOEL DAYDE
2. DOS CRUZES/EL JINETE
   JOSÉ FELICIANO
3. EL VALS DE LAS MARÍPOSAS
   DANNY & DONNA
4. HELP (GET ME SOMECHEL)
   TONY RONALD
5. BROWN SUGAR
   ROLLING STONES
6. PANDEIRADA
   ANGELES DO BARRO
7. JUGUETES A BELEN
   CARLITOS
8. TÚ MÚNICO
   TOM JONES
9. HOY DÁRIA YA LA VIDA
   MARTINHA
10. JESUS
    JEREMY FAITH

(Continued from page 78)

Spain

(Continued from page 78)

The Latin American Federation of Records Producers and Manufacturers celebrated their Seventh Congress in Guayaquil, Ecuador. They elected as their new President the well known Argentinian executive, Nestor Norberto Selasco, also Vice President of the Argentinian Association of Record Manufacturers and President of Sicanmerica in Buenos Aires. Well, that is good news, but the Federation should work more effectively against all irregularities taking place all over Latin America. There are matters that should be faced without hypocrisy and in plain language, such as lack of payment of royalties, cover versions of hits by members of the association, releasing of recordings without proper authorization and several other big details that require guts to take it in consideration and solution. They should also accept as members the several Latin record producers and manufacturers from the states that have been trying to enter the organization without any results. I hope Selasco will consider his duties as president and really put this association to work. If not, well, you can always keep celebrating your annual events and enjoy the fun of seeing each other, but, for that, you do not really need an association. Just get together!

Three albums by José Miguel Chávez (Galileo de Manati) have been bootlegged in New York, "Serena Moderna," "Estoy Solo" and "Dos Corazones." This is where a real good association should work. And perhaps they could force the situation and get rid of these "hijos de perra."

Lynd Anderson recorded in English the theme "Estoy Hecho un Demonio" (Francis Smith) . . . RCA released a single by Polito Ortega containing "Paz y Felicidad" b/w "Tengo Muchos Amigos" . . . Martinha is also a success in Spain with her album recorded in Spanish. Copacabana, a Brazilian label that is moving their artists toward the whole Latin market, is recording them in Spanish, and is also moving nicely cuts by Nelson Ned and Wanderley Cardoso. An album by Wanderley in Spanish, in which they include "Alguem Debe Haber" and "Si Yo Pudiera Confesarte," should sell big in the states as in Latin America. Well, it all depends on the way U.A. Latino take care of business, and it seems that in their kitchen, not everybody knows what's cooking! . . . Another giant label that is having beautiful dreams is Columbia from Spain. What are they doing with Julio Iglesias international? . . . Ariel Ramirez is a success in Mexico with his "Misa Criolla." Johnny Albino will perform for two weeks in Haiti. From there, he will perform on Myrra Silva TV Show in Puerto Rico . . . Sammy Vargas and Ralph Lew created last week in New York their Lewgas Records and Music Co. at 1674 Broadway, New York, N.Y. 11210. Their first releases will be albums by Nelson Feliciano and Junior Cordova and a new album by Orquesta Deejay. Next week we will be reporting from Panama, Colombia and Venezuela.

En su vida privada, Agustín Hernández conforma un matrimonio feliz al lado de su esposa y compañera Maria Luisa Fernández de Hernández, y de sus 4 hijos Agustín de 4 años, Monica Cecilia de 3, María Luisa de 2 y el pequeño Mauricio de solo 6 meses.

Para concluir, se manifestó simpatizante ciento por ciento de los Festivales Mundiales, que dan a conocer la música mexicana y a los intérpretes a nivel Internacional.
CLUB REVIEW

Detroit Swinging

NEW YORK — The kids at the Gaslight weren't the usual Greenwich Village club crowd. A little drunk and good-natured, they'd come to hear the kind of rock and roll that their older brothers and sisters had only a few years before taken for granted: immediate and driving, lust electric energy that makes its point, and through the roughness of its energy, as tight and well though out as a good watch or a fine high powered engine. The kind of music that Johnny Winter and J. Geils churn out when they're sure the crowd is with them. Only, noобы boogies rock and roll better than Detroit, who'd come to New York that week (Dec. 8-12) to find that their old friends were surprisingly loyal and their new fans gratifyingly enthusiastic.

Mitch Ryder, Detroit's almost lone faithful singer and the voice in the foreground of those Detroit Wheels hits "Jenny Take a Ride" and the epochal "Devil With a Blue Dress," was a little since his salad days several years ago. Good gigs and the right musicians have taken him an incredible amount of time and commitment to find. It's only been recently since his band's new Paramount album has started to climb the charts, that he's begun to regain the confidence that he radiated as one of the second generation rock's greatest frontmen.

As Good as Band

Which, of course, he still is, but Mitch told us that he appreciates now that a singer is only as good as the band he plays with, and that the only kind of success that really means anything to him is the kind that will be a group effort. As Mitch put it, "Some guys couldn't take the hassles: the management shuffles and the money problems. Even the bass player I got now has to play through a guitar amplifier. But this band is starting to feel right, to go without us all pushing too hard. I think our album is doing what I hoped it would, re-establishing our reputation for playing and writing what we do best. You know the Wheel's did that, but I don't want that kind of responsibility in Detroit. We've all got to work together."

And right it is. When Mitch took the stage at the Gaslight, that same old presence and self-confidence seemed to run through the music, and the power that rock band can have in a small club is a pleasure that the current generation of rockers, wrenched on Woodstock, can too rarely enjoy. Detroit makes relatively new numbers like Johnny Winter's "Roll and Roll Hoochie Coo" or the Stones' "Gimme Shelter" roll with the same urgency that made Little Richards or Chuck Berry's old singles such blockbusters.

Steve Hunter can play just about any kind of guitar that a tune calls for, jamming on in ever tighter spirals while John Badanjek's drums recall the Wheel's specialties like "Little Latin Lupe Lu" or "Ooh Poo Pah Doh," cause he was there. Detroit switches from the sweetestlowest of blues to the heaviest rockers, and it's all the same band, the same music. They play in a musical vocabulary that any teenager can call his own, but they don't sound like anybody but themselves.

Rhetoric aside, Detroit is a hell of a band, the most exciting I've heard in months and months, and if their commercial potential doesn't catch up to their talent, America's record buyers just got a hole in their soul's.

CONCERT REVIEW

Havens Sellout At Chandler

HOLLYWOOD — Richie Havens' one-night appearance at Dorothy Chandler Pavilion was not only a sellout, but a triumph and a testimony to the artist's overpowering sensitivity and emotion as a performer.

The MGM star drew his material from his albums and included "What About Me?," "Just Like A Woman," "The Flying Bird" and other favorites.

Havens' enthusiasm for what he is doing is clearly displayed in his singing and guitar playing (he had to change strings several times), but this did not in any way distract from the impact of his performance...nor did the two standing ovations he received.

Beautiful rhythmic support was offered by Paul Williams, lead guitar, Eric Oxendine on bass and Emile Latimer on congas.

Jackson 5 Act

HOLLYWOOD — The Jackson 5, in their only Christmas season appearance, gave a special performance at the Founders Club, for the Monday Night 5300 Angeles Vista Boulevard, Los Angeles, December 17.

have in a small club is a pleasure that the current generation of rockers, wrenched on Woodstock, can too rarely enjoy. Detroit makes relatively new numbers like Johnny Winter's "Rock and Roll Hoochie Coo" or the Stones' "Gimme Shelter" roll with the same urgency that made Little Richards or Chuck Berry's old singles such blockbusters.

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Ron Ross

CLUB REVIEW

ATLANTA/MACON

Preston Excites Troubadour

HOLLYWOOD — Billy Preston, who appeared Dec. 8-14 at the Troubadour, proved to be an exciting booking.

Things are finally beginning to happen for this versatile performer. As one critic has said, "Lord knows he can write, create, play and even dance better than the best of them," and with an act you begin to see what they mean. Preston is both visually and musically a professional showman. The A&M artist has been at one time or another sideman to such as the Beatles, the Stones, Ray Charles and others. His delivery of such tunes (some from his current LP, "I Wrote A Simple Song") as, "Summer time," "Hee Brother" and "Grandma's Hands" was sensitive and dramatic and reflects his years of dues-paying.

Sharing the bill with Preston was Prophecy artist Charlie Starr. He is a blind singer-guitarist who has an effective, unique style of playing and singing. His rendering of James Taylor's "Rocking on a Rainbow" and his original "Cornbread" were the highlights of his set. This was Starr's local debut, and by the time he finished his last song, you knew he was someone you were going to see again and again.

Mike Trent

Campbell Dates

GLENN CAMPBELL will headline at Harrah's in Lake Tahoe, Dec. 24-27, and appearing on the bill with him will be The Goodtime Hour Singers and Larry McGeeley. Dennis McCarthy will be the music conductor.
Music City Hosts RCA Meeting

By RED O’DONNELL

NASHVILLE—RCA Records national sales, marketing and planning, advertising and promotion representatives and high-ranking officers of the company were in Nashville last week for a two-day year-end meeting.

It is first for Nashville. Heretofore, the annual convention has been scheduled for New York or Los Angeles.

And it was a meeting where no sad songs business-wise are being sung.

"RCA Records has had a fantastic year," E. B. (Gene) Settler, vice president in charge of sales, said Monday night at a dinner at the Carousel Club.

"Our overall sales of albums, tapes and single records are up 24% as compared to 1970," Settler continued. "The country music product has contributed greatly to this increase, Settler pointed out.

"We have just completed a country music tour. Subject: "Stay Out of Shrimp Business." . . . He quips. "I've had enough experience in that field." Good luck, Tex, and have a happy, happy.

Judy Lynn emceed the annual Nevada Junior Miss Pageant at Reno . . . She's currently headlining at Harrah's—also in Reno.

Birthdaying: Skeeter Willis, Freddie Hart.

Charlie Black, the "B" of M. G. B. Productions is in Canada as musical director for the new Blake Emmons TV series . . . Meanwhile Charlie's partners Ricci Mareto and Jerry Gillespie are out on road trip with Jack Barlow's "Catch the Wind" and "Tommy Overstreet's" "Ann (Don't Go Runnin')." M. G. B. Productions.

Jimmy Dean due at RCA studio Jan. 4-5-6 for sessions under direction of Jerry Bradley . . . Quote from RCA vice president in charge of sales Gene Settler picked up during the label's national sales-meeting here last week: "Our business for 1971 has been fantastic. Overall we're 24 per cent ahead of 1970's record sales, and our recently completed "Country Music Months" (October-November) campaign showed a 36% increase over last year.

Eddy Arnold is spending all of his time these days attending his 23-year-old son Dicky, who is recovering from serious injuries suffered in an automobile mishap Aug. 1. . . . "I'm the most expensive male nurse in the world," says Eddy. Dicky was partially paralyzed in the highway mishap but is recovering slowly.

(Continued on page 53)
COUNTRY ALBUM PICKS

LOVE'S OLD SONG
BARBARA FAIRCHILD—Columbia C31092.

THE DEL REEVES ALBUM
United Artists 6820.
Highlights of Del's latest effort is "Philadelphia Fillies," "The Best Is Yet To Come." "A Dozen Pairs of Boots" and a couple of new Gene Chrisler songs, "A Rose Is Hard To Beat" and "The Lady They Replaced."

SWEET DREAMS
HANK WILLIAMS, JR. & MIKE CURR CONGREGATION—MGM SE 4798.
Hank's new single, "Ain't That a Shame," came off this collection; another Fats Domino goody on the LP is "Blueberry Hill." Evidently Hank and the tracks are done in Nashville and the Congregation is overdubbed on the Coast.

HERE I GO AGAIN
BOBBY WRIGHT—Decca DL 75319.
This most promising artist has an ultra-nice selection of modern country songs. Especially listenable are the two singles "Here I Go Again" and "Search Your Heart." Everybody's album songs "Country Roads" and "Easy Lovin'" are also included.

NASHVILLE REPORT

(Continued from page 82)
Eddy doesn't plan to return to work until his son is able to walk again. (He can now take a few steps). Arnold is booked for concerts at the Phoenix (Ariz.) Music Theater Jan. 26-29. "And," he says hopefully, "Dicky will be walking by that time." I'd bet on it," he adds optimistically.

Barbi Benton, Playboy magazine, etc. tycoon Hugh Hefner's gal-pal, is taping some appearances for the "Hee Haw" series to be aired first three months of 1972. Barbi doll joins in the joke-telling and participates in group-singing by the cast.

Charlie Rich's single, "A Part of Your Life," was co-written by his wife Margaret Ann and their 16-year-old son Allen... (All in the Family?).

Dixie (Mrs. Tom T.) Hall's family dinner at Christmas is going to be traditionally English—plum pudding and roast goose, "right out of the pages of Dickens," she says. Dixie is hip to such culinary art. She hails from Ole Blighty.

SESAC reports that 1971, its 40th anniversary, to be "highly successful," and credits its Nashville operation executive director (since last July) Robert "Bob" Thompson with a good measure of that success.

What's this talk about sportscaster Dandy Don Meredith cutting an album of country tunes for Columbia? . . . With Howard Cosell singing in the background, maybe??? Seriously, the deal's cooking but hasn't come to a boil or whatever happens when things are on the front burner.

COUNTRY HOT LINE

By MARIE RATLIFF and CHUCK NEES

STATION CHECK LIST


Breaking out with his "third-in-a-row" blockbuster—Tommy Overstreet's "Anne" is super-heavy in 80% of reporting markets!!

Tommy Wynette's "Bedtime Story" waking up sales and play at WIRE, WBAP, WVOJ. Summi Smith warming up to another hit with "Kentucky."

Crash Croddock is beginning to break pop with "You Better Move On." Bob VanCamp, P.D. at Atlanta's 60,000 watt WSB, reports heavy action.

Red Stengall's "Party Dolls and Wine" happening in Jacksonville, Des Moines and Nashville.

Mel Tillis has a big play—"Unbroken" taking off at WBAP, WHO; pick at KFDL.

WWL Pick: Teni Lee's "Break It To Me Gently." WINN's different approach to country music is reportedly very successful—with substantial increases in sales and ratings evident. The first country station to break John Denver's hit; they now are charting such "cross-over" items as "There Goes My Baby" by Jay and the Americans; "I'd Like To Teach The World To Sing" by the Hillside Singers; "Midnight Shift" by Commander Cody; and "Why You Been Gone So Long" by Oliver. Another record on the Portland, Ltd. label coming on strong (remember Red Simpson's "I'm A Truck" coming on this label and was picked up by Capitol). This one, breaking at WHO in Des Moines, is "The Smile Song" by Gene Breeden.

Johnny Pen's "Hi Heel Sneakers" clattering up charts at WQYK, WBAP, WENO.

Donny Carver getting tremendous play! Glen Campbell is edging back to the country vein with his best in a long while, "Oklahoma Sunday Morning." Watch it!!

Cari Beley and Betty Jean Robinson sparking attention at WHO and WBAP with "When My Baby Sings His Song."

Ray Pillow's new Mega release "Since Then" spinning at WIRE, WKDA.

Newcomer Wendy Sommers has a big request record in Norfolk. "You Can Have Him."

Charlie Louvin's "I Placed A Call" pick in Columbus.

Jerry Reed smoking up the airwaves with "Another Puff" (a Record World Pick). WENO lists it as their pick this week; while WKDA is on both sides.

The Hugers' first Barnaby release "Ain't No Sunshine" pick in Louisville.

Leona Williams doing well with "The Boys And Lucy Brown."
Campbell Plans Country Spec

**HOLLYWOOD** — A Country spectacle unlike any ever staged on television will be presented by Glen Campbell early next year.

The show will bring together Campbell, Johnny Cash, Merle Haggard and Buck Owens. Three of them, Campbell, Cash and Haggard, are winners of the coveted Entertainer of the Year Award from the Country Music Association. Owens is a two-time winner in the Band of the Year category.

Additionally, the show will feature such other major Country stars as June Carter, Jerry Reed, Minnie Pearl, Mel Tillis, Freddie Hart, Tennessee Three, Grampa Jones, Larry McNeely and The Strangers.

Miss Carter, Reed and Hart are also CMA winners.

**Show Airs Jan. 11**

All will appear on Campbell's CBS-TV show Jan. 11. The program will be taped Dec. 16.

“We’re really excited about the show,” says executive producer Nick Sevano, and feel it will appeal to everybody. Country fans will, of course, find it especially interesting.

There will be highlights galore—Campbell and Cash duet; Merle Haggard's new hit single, “Carolyn,” which features an unlisted Campbell vocalizing in the background; an “impressions” medley featuring Campbell, Cash, Haggard, Owens, Miss Carter, Tillis and Reed.

“I’ll be surrounded by some of the greatest Country music artists of all time,” Campbell said. “It’s my dream show.”

**Waltz’ Action**

Little Richie Johnson reports heavy action on the single “Ranger’s Waltz” by the Mom and Dads on the Cresendo label headed by Gene Norman. DJs may obtain singles by writing Little Richie Johnson, Box 3, Belen, New Mexico 87002.

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**THE BERGENAIRES**

Thank You for another Wonderful Year!
New ‘Hee Haw’ Lineup Impressive

— NASHVILLE—When the new fall series of ‘Hee Haw’ hits the TV waves, it will feature an impressive line-up of recording acts as well as three new segments.

Set for guest shots are Sonny James, Jeannie C. Riley, Connie Smith, Jody Miller, Perlin Husky, Tommy Ambrose, Bobby Goldsbor, Tammy Wynette, George Jones, Brenda Lee, Porter Wagoner, Dolly Parton, Tom T. Hall, Hank Thompson and Catherine McKinnon.

In addition, funnyman Junior Samples will be rendering some vocals this season, along with regulars Buck Owens, Roy Clark, Archie Campbell, Gordie Tapp, Grandpa Jones, Buddy Alan, Susan Raye, Kenn Huskey, the Hagers, Gunilla Hutton and the Nashville Edition.

New spots or instant segments on the series will feature Lulu Roman as she “flings” her favorite recipes in the doctor’s office and Sherri Miller as the “voiced weather woman.” “Hee Haw” is currently airing in 189 markets and adds Miami to its roster in January.

Kim Signs In

Shown at the recent signing of Kim Morrison to the Rice Record label are, from left, Hoy Hayum, Rice artist; Rick Key, Miss Morrison’s Producer; Nancy Hamm, secretary; Jeff Young, Rice artist; Miss Morrison; George Kent, Rice artist; Jack Key, Executive Vice President; and Jimmy Key, Presi- dent.

Nutter Single

— BAKERSFIELD, CALIF. — Mayb Nutter’s “Never Had A Doubt,” the “B” side of Mayb’s recent hit Capitol single, “The Litterbug Song,” is being made into a single of its own with two “A” sides.

Arnold Two-Weezer

— RENO — Eddy Arnold has signed to headline at Harrah’s here for two weeks starting April 13, 1972, it was announced last week by Jerry Purcell, the singer’s personal manager.

COUNTRY DISC JOKEY WORLD REPORTS

WWRD—Lancaster, New York
1. JUST ONE TIME—Connie Smith
2. RUBY—Buck Owens
3. TELL ME—Kathy Lynn Anderson
4. PLEASE DON’T TELL ME—Bobby Bare
5. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
6. BRIGHT LIGHTS, BIG CITY—Sonny James
7. YOU TOLD ME YOU WERE A DOG—A. T. Robertson
8. SOMETHING BEAUTIFUL—Slim Whitman
9. GIVE ME A NIGHT IN BALTIMORE—Roger Miller
10. NASHVILLE—David Houston

KMM—Barler, Mo.
1. YOU’RE MY MAN—Lynn Anderson
2. JUST ONE TIME—Connie Smith
3. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
4. SOMETHING BEAUTIFUL—Slim Whitman
5. TAKE YOUR HAND—Marl Tills & Sherry Byrde
6. RUBY ARE YOU MAD—Danny O’Donnell & his Buckaroos
7. I’VE GOTTEN A RIGHT TO CRY—Jeff Young, Jeff & Rice
8. WHEN YOU’RE NOT, YOU’RE HOT—Jerry Reed

WWYF—Richmond, Va.
1. RUBY (ARE YOU MAD)—Buck Owens
2. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
3. NOBODY CAN MAKE ME CRY—Davy Rogers
4. MOUNTAIN OF LOVE—Bobby G. Rice
5. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
6. DREAM LOVER—Alice Craddock
7. HE’S SO FINE—Jody Miller
8. SOMETHING BEAUTIFUL—Slim Whitman
9. THE RIGHT COMBINATION—Porter wagoner & Parton
10. WHEN YOU’RE NOT—Jerry Reed

WEAS—Savannah, Ga.
1. KILL YOU—Connie Smith
2. PLEASE DON’T TELL ME—I’M GONNA BE—Bobby Bare
3. WHERE YOU LIVE—I’M GONNA BE—Bobby Bare
4. DREAM LOVER—Alice Craddock
5. MOUNTAIN OF LOVE—Bobby G. Rice
6. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
7. LOVE—Alice Craddock
8. FADED LOVE—Tompall & Glaser Bros.

KHAT—Phoenix, Ariz.
1. WHEN YOU’RE NOT, YOU’RE HOT—Jerry Reed
2. GOVERNOMYTRITT—Johnny Overstreet
3. RUBY—Buck Owens
4. JUST ONE TIME—Connie Smith
5. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
6. YOU AND A DOG NAMED BOO—Stonewall Jackson
7. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
8. YOU’RE MY MAN—Lynn Anderson
9. TELL ME I’M GONNA BE—Bobby Bare
10. TAKE YOUR HAND—Marl Tills & Sherry Byrde
11. HOW TO THE END—Bobby Bare

WEXL—Detroit, Mich.
1. HE’S SO FINE—I’M GONNA BE—Bobby Bare
2. BRIGHT LIGHTS, BIG CITY—Sonny James
3. SOMETHING BEAUTIFUL—Slim Whitman
4. THE RIGHT COMBINATION—Porter wagoner & Parton
5. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
6. LET ME AND YOU AND A DOG NAMED BOO—Stonewall Jackson
7. HE’S SO FINE—I’M GONNA BE—Bobby Bare
8. FADED LOVE—Tompall & Glaser Bros.

WGAY—Savannah, Ga.
1. WHEN YOU’RE NOT, YOU’RE HOT—Jerry Reed
2. RUBY (ARE YOU MAD)—Buck Owens
3. I’M GONNA BE ME—I’M GONNA BE—Bobby Bare
4. YOU AND A DOG NAMED BOO—Stonewall Jackson
5. YOU’RE MY MAN—Lynn Anderson
6. TELL ME I’M GONNA BE—Bobby Bare
7. HE’S SO FINE—I’M GONNA BE—Bobby Bare
8. FADED LOVE—Tompall & Glaser Bros.
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10. DREAM LOVER—Alice Craddock

BILL ANDERSON

BILL ANDERSON—His Greatest Hits, Vol. 2—Deca DL75315

Having whispered his way to the top of the country charts most recently with “Quits,” Bill continues to be one of the finest country vocal talents most around. Along with “Quits,” this LP contains the moving “Where Have All The Heroes Gone?” and “Always Remembered,” as well as eight other tracks as equally familiar to his wide le- gion of fans. Any up and coming country singer who requires a guide to the type of polish a vocalist should endeavor to achieve would do well to buy this album. Lots of other folks will be demanding it too.

Cash Box Country IP Reviews

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And, of course it’s #14 on the Charts!!
Thanks to Al Gallico, Billy Sherrill, Hubert Long, and everybody... It's been a great year!

David Houston & Tillman Franks

Record World Single Picks

Skeeter Davis—RCA 74-0608
One Tin Soldier (Trousdale Music, BMI)
Rachel (Crestmoor Music, BMI)

A cover on Coven's Top 40 hit. This is the theme from the movie "Billy Jack." Very uptown record for Skeeter.

Penny DeHaven—United Artists 50834
Another Day of Loving (Unart Music, BMI)

Prepossessing Penny has a ballad this time. She and producer Scott Turner penned this pleasing melody that gives Miss DeHaven a chance to show her ability to croon. Nice.

Claude King—Columbia 445515
Darlin' Raise the Shade (Al Gallico Algee Music, BMI)

Easy-going Norro Wilson production that comes off extremely well. Sounds like a commercial outing for the King of Wolverton Mountain.

Red Lane—RCA 74-0616
Throw a Rope Around the Wind (Tree Publ., BMI)

Singerée (Tree Publ., BMI)

Here's a Red Lane tune that country stations can play whether they're hard or MOR. Red collaborated with ex-"Newbeat" Larry Henley to write the cut from the score of the MGM movie "Going Home."

Tommy Overstreet—Dot 17402
Ann (Don't Go Running) (Buzz Cason Publ., ASCAP)

Within This World of Mine (Famous, ASCAP)

Tommy is sticking with girls' names for song titles. Buzz Cason penned Tommy's new medium tempo release which is his third consecutive attempt to top the singles chart. His previous two made it!

Ray Pillow—Mega 615-0055
Since Then (100 Oaks Music, BMI)

Change of pace for Ray. This is a big sugar and syrup production on a ballad from writer Johnny Wilson. Ray handles the slow ones well.

Kenny Price—RCA 74-0671
Super Sideman (Acuff-Rose, BMI)

From Here to There (Tree Publ., BMI)

A Record World suggested cut from the "Charlotte Fever" album. The cut is a Bobby Bond song about a back up musician who is for hire. Try it on listeners to see if it's too "inside."

Marty Robbins—Columbia 445520
The Best Part of Living (Mariposa, BMI)

Marty's steel player Bill Johnson wrote this pretty ballad. Big production with voices, horn and all. This release is closer to the Robbins sound that makes the gals swoon.

Jimmy Gene Smith—Cartwheel A-205
Mama's Calling (First Edition Publ., BMI)

Don't Let Go (Roosevelt Music, BMI)

Excellent piece of country material written by Kenny Rodgers and Terry Williams of First Edition fame. Alex Harvey's LP cut rekindled interest in the song.

Tex Williams—Monument ZS7-8533
Pretty in Blue (Blue Echo, ASCAP)

Ole time idea with a melodic tune. Tex's follow-up to "Nancy Ann's Hotel" is certainly a tearjerker but there's something likable about the record.
10 15 LIVING AND LEARNING—MEL TILLIS & SHERRY DRAYE—MGM K14303

42 17 BABY, I'M YOURS—JOEY MILLER—Epic 5-10785

43 51 FORGIVE ME FOR CALLING YOU DARLING—NAT STICKER—RCA 74-0590

44 44 I SAW THE LIGHT—NITTY GRITTY DIRT BAND—WITH ROY ACUFF—United Artists 50849

45 52 TONIGHT MY BABY'S COMING HOME—BARBARA MANORELL—Colony 4-45505

46 48 A PART OF YOUR LIFE—CHARLIE RICH—Epic 5-10809

47 44 I ALREADY KNOW—WANDA JACKSON—Capitol 3218

48 55 CINDERELLA—TOM T. HALL—Capitol 3214

49 33 WHAT A PRICE—JOHNNY RUSSELL—RCA 74-0576

50 50 RED RED WINE—ROY DRUDY—Mercury 72322

51 50 I LOVE YOU—JOEDY ARNOLD—RCA 74-0599

52 23 A DOZEN PAIRS OF BOOTS—DEL REEVES—United Artists 50840

53 55 TAKE ME—TAMMY WYNETTE & GEORGE JONES—Epic 5-10815

55 59 DON'T SAY YOU'RE MINE—CARL SMITH—Columbia 4-35497

55 58 TODAY'S TEARDROPS—BOBBY LEE—United Artists 50850

66 52 COTTON TOP—CARL PERKINS—Columbia 4-45466

67 62 JUST ONE MORE TIME—JOHNNY & JONIE MOBY—Capitol 3219

58 24 I CAN'T TAKE TO ME—BOB LUMAN—Epic 5-10786

59 64 LOWEST NIGHT OF THE YEAR 2—SLIM WHITMAN—United Artists 50852

60 61 RENO AIRPORT—MARTINEA BLACKWELL—4-32889

61 61 GOODBYE—DAVID FRIZZELL—Carterville 203

62 65 THE RUBBER ROOM—PORTER WAGONER—RCA 74-0587

63 71 YOU CAN'T GO HOME—STELLES BROS.—Mercury 73253

64 72 I'M A TRICK—HANK WILLIAMS JR.—MGM K14317

65 72 PARTIN' OF THE WAYS—LAWWANDA LINDSEY—Chart 614

66 69 DID WE HAVE TO COME THIS FAR—WAYNE KEMP—Decca 32991

67 67 THE HAPPINESS OF HAVING YOU—JAY LEE WEBB—Decca 32887

68 67 SEARCH YOUR HEART—BOBBY WRIGHT—Decca 32903

69 73 THE COWBOY BRIDE—ELI STALL—Epic 5-10778

70 70 DALLAS FRAZIER—RCA 74-0569

71 70 RUBY GENTRY'S DAUGHTER—ARLENE HARDEN—Columbia 4-45505

72 71 LOVE IS LIKE A SPINNING WHEEL—JAN HARRIS—Decca 32905

73 72 SUSPICION—BOBBY G. ROSE—Royal American 48

74 73 I START THINKING ABOUT YOU—CHERYL WALKER—Epic 5-10799

75 75 BEIN' CLOSE TO YOU—JERRY FOSTER—Mercury 73246

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LONDON—The Slim Whitman Tour of 17 British cities and a similar number in Ireland proved again the continued popularity of this performer this side of the Atlantic. Hank Snow and backing group the Rainbow Ranch Boys played to enthusiastic audiences in six major cities in England before winging back to the states. Hank not only played at the New Victoria Theatre, London, to a packed house, but the Nashville Room as well a few days later to capacity.

Another Hank, Locklin, followed at the Nashville seven days afterwards, and was also a sell-out... Another Nashville performer who has been on tour of Ireland and U.S. Bases in England during November: LeRoy Van Dyke... Just received a card from my old friend, Pete Sayers, to say that he’ll be home for Christmas and will be staying home after being a resident of Nashville for the last five years. Welcome back, Pete!... The Country Music Association of Great Britain has just held its annual elections, and promoter Mervyn Conn has been elected Chairman. Vice-Chairman is Ron Randall of Acuff-Rose; Honorary Secretary, Murray Kash... The Annual Awards Dinner of the CMA (GB) took place at the Royal Lancaster Hotel, London, on Nov. 29th. The 1971 awards were as follows: Entertainer of the Year, Hank Williams, Jr.; Single of the Year, “Rose Garden,” Lynn Anderson; Album of the Year, “Fighting Side of Me,” Merle Haggard; Male Vocalist, George Hamilton IV; Female Vocalist, Loretta Lynn; Most Promising Male Vocalist, Jerry Reed; Most Promising Female Vocalist, Sammi Smith. On the British section, the Awards went to: Female Vocalist, Tex Withers; Vocalist, Patsy Powell; Most Popular Group, Patsy Powell and The Playboys; Most Promising Male Vocalist, Lee Conway; For Outstanding Contribution to British Country Music, Mervyn Conn.


country from the continent

By MURRAY KASH

THE CHRISTMAS SONG

DANNY HARRISON—Televue 7617
MOMMY I DON'T WANT A CHRISTMAS TREE (Lonzo Oscar, BMI)
THIS IS CHRISTMAS (Lonzo Oscar, BMI)

BUCK OWENS AND SUSAN RAYE—Capitol 3225
SANTA'S GONNA COME IN A STAGECOACH (Blue Book, BM)
ONE OF EVERYTHING YOU GOT (Blue Book, BM)

BAMBI FODERA—Colors 1001
THE CHRISTMAS TREE THAT CRIED (Colors Publ., BMI)
CHRISTMAS MOMENTS (Colors Publ., BMI)

COASTAL CAROLINA—Target T13-0139
THE CHRISTMAS TREE (Golden Arrow Music, BM)

ELVIS PRESLEY—RCA 74-6572
MERRY CHRISTMAS BABY (Hill & Range, BM)
COME, ALL YE FAITHFUL (Elvis Presley Music, BMI)

LINDA CASSADY—Metro Country MC-2010
"IS SANTA CLAUS A HIPPIE?" (Cinnamon, ASCAP)
"WHAT DO YOU DO?" (Champion BMI)

ALICE MARTIN—Kontention K-102
CHARLIE, THE CHRISTMAS CHIMPANZEE (Kirkwood-Berwill, BMI)

New Booking Pact

Bewhiskered Johnny Paycheck looks forward to new booking contract with the Neil Agency Ltd.'s agent, Sonny Neal. Paycheck's "She's All I Got" is Epic's hottest country story.

Stopp Birthday

RC's Chet Atkins and WSM's Irving Waugh toast team International President Jack Stapp at a surprise birthday party at the Tree offices recently. Both Stapp and Waugh were born at the same time.

The Country Gospel Singles Chart

1. THIS IS JUST WHAT HEAVEN MEANS TO ME JIMMY SWINGART—Jpn 111
2. HE'S STILL THE KING OF KINGS BLACKWOOD BOYS—RCA LSP 4589
3. THE KING IS COMING DOUG O'GDAM—Impact 3087
4. THE FLOWERS KISSED THE SHOES OAK RIDGE BOYS—Impact 5110
5. TEARS ARE THE LANGUAGE GOD UNDERSTANDS THE ORKELS—Hortwarming 3142
6. THAT DAY IS ALMOST HERE BLUE RIDGE QUARTET—Cannon CAS 1069
7. I KNOW BLUE RIDGE QUARTET—Cannon CAS 9685
8. TINY DOTTIE RAMBO—Hortwarming 3131
9. I WILL SERVE THEE FLORIDA BOYS—Cannon CAS 9676
10. THAT'S JUST SOMETHING ABOUT THAT NAME GAITHER TRIO—Hortwarming HWS 3083

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